

1509/1216

THE
EXPEDITIOUS INSTRUCTOR:

OR,
Reading, Writing and Arithmetick

Made PLAIN and EASY.

(Containing much more in QUANTITY, and a far greater VARIETY of INSTRUCTIONS, than any Book of the Kind or Price; and expressed in so easy and familiar a Manner, that Persons of the lowest Capacity may learn, WITHOUT A MASTER.)

Among many other useful Particulars, are contain'd

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| <p>I. A succinct <i>English Grammar</i>.</p> <p>II. Of Words that are nearly alike in Sound, but are different in Sense and Spelling.</p> <p>III. The Names of the Gods and Goddeses of the Heathens; and of the Muses, Graces, &c.</p> <p>IV. A very particular Account of Stops and Marks: With Directions for their Use, in a <i>Manner entirely New</i>.</p> <p>V. Directions for placing the Accent and Emphasis.</p> <p>VI. Directions for chusing and hardening Quills; for making and mending Pens; and for making and preserving Inks.</p> <p>VII. Directions for making an Ink for marking Linnen, which will never wash out.</p> <p>VIII. Directions for WRITING; by which a Person, though entirely ignorant of that Art, may write a good Hand in <i>twenty-four Hours, without the Assistance of a Master</i>.</p> | <p>IX. Directions for those who would write elegantly.</p> <p>X. Directions for Figure-Hand, &c. and a new and easy Short-Hand.</p> <p>XI. A very particular Explanation of Abbreviations in Writing.</p> <p>XII. How to superscribe and begin Letters to Persons of Distinction.</p> <p>XIII. How to make several Sorts of Sealing-Wax and Wafers; and how to take the Impression of any Leaf, for Needle-Work, or Colouring.</p> <p>XIV. Forms of Receipts and Notes, for transacting of Business.</p> <p>XV. OF ARITHMETICK; and an easy Method of learning it.</p> <p>XVI. Directions to Painters, Stone-Cutters, &c. for painting or cutting Words and Sentences; and how they should spell, and place them with Propriety.</p> <p>XVII. A Collection of Epitaphs, for the Use of Stone-Cutters, &c.</p> |
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L O N D O N:

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T H E
P R E F A C E.

READING, WRITING and ARITHMETICK, are pleasant, valuable, and useful Arts; and every Person either is, or will be, sensible of the ill Consequences arising from their Ignorance in them.

If we are capable of reading, the Writings of the wisest and best of Men lie open for our Inspection and Entertainment; and that inestimable Treasure, the Sacred Scriptures, for our Instruction and Consolation.

If we can write, we can communicate our Thoughts to our Friends, though in distant Nations; and acquaint our Correspondents with our Business, and negotiate our Affairs almost in the same Manner as if they were with us. Nor need we trust our Secrets to others; which Persons, who can neither read or write, are unhappily under the Necessity of doing.

If we can cast Accompts, we transact our Business with Ease and Expedition; and make that a pleasurable Amusement, which those who know nothing of Arithmetick imagine to be an insurmountable Difficulty.

My Design in publishing this Book, is to teach those who are ignorant of these useful Arts; in which I have given such plain and easy Instructions, that Persons of the lowest Capacity may attain the valuable Art of Writing, and the Foundation of Arithmetick, in a very short Time, *without the Assistance of a Master*. Servants may learn them, without neglecting their Masters Business; and Children will be under the Eyes of their Parents, all the while they are treasuring up this useful Knowledge.

That

That nothing may be wanting that can contribute to lay a Foundation for a good Education, I have given a concise Grammar of the *English* Tongue; shewn the different Sense of Words that are nearly alike in Sound; explained the Use of Stops and Marks, and the Meaning of Abbreviations in Writing; laid down the Manner of superscribing and beginning Letters to Persons of Distinction; and given the Forms of Receipts and Notes, for transacting of Business. I have likewise illustrated the Whole with Alphabets and Copies in all the necessary Hands now in Use, with Ornaments and Flourishes for the Tops and Bottoms of Pages; all which have been engraved by good Artists, from the Writings and Designs of the most Eminent School-Masters.

This Book is not only of the utmost Service to Youth in general; but even adult Persons, who may have long lamented the Loss of an early Education, may now most certainly acquire the before-mentioned valuable Branches of Learning, without further Assistance than what this INSTRUCTOR affords them.

Nor is it less serviceable to the Painter, Engraver, Stone-Cutter, &c. as they are not only taught true Proportion, but the proper Method of placing Capitals, and the right Way of stopping either Poetry or Prose: For Want of a competent Knowledge of which, the Sense of the Writer is frequently destroyed; and the Operator, who otherwise might have gained Reputation by his Performance, only sets up a Monument to shew his own Ignorance.

There is not any Family but what this INSTRUCTOR may be useful in, as it contains a great Variety of Articles; and, though it is chiefly calculated for the Instruction of the Ignorant, the Learned will find their Time is not lost, by favouring it with a Perusal: And I have published it at the *lowest Price it could possibly be sold for*, that Persons of all Degrees may be able to purchase it, and receive Benefit from it.



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N. B. If any Person should be desirous to have this Book, and it should not be sold at the Town, Village, &c. where they live; they may be supply'd with it, by giving an Order to the Stage-Coachman or Carrier who puts up at, or goes through their Town, to buy it of *W. Reeve*, Bookseller, at *Shakespear's-Head*, in *Fleet-Street*, *London*.



THE

T H E

EXPEDITIOUS INSTRUCTOR.

I N T R O D U C T I O N.

AS my principal Design in this Work is to teach Persons to *write*, I shall be very particular in my Instructions: But, before I come to treat of *Writing*, it may be necessary to give my Readers some Notion of *Grammar*; as the best Writer gives an additional Beauty to his Performances, by writing with Propriety. All my Instructions shall be *plain* and *easy*, that they may convey my Meaning to Persons of the lowest Capacities; and, if they will only *study* and *practice* my RULES, I will engage they shall *read* properly, and *write* correctly.

C H A P. I.

Of GRAMMAR, and its Parts.

GRAMMAR is the Art of *speaking* and *writing* a Language judiciously.

To do these *properly*, it is necessary to inform you, That all the Words in our Language are reduced, *by the Writers of Grammar*, to eight Sorts; which they call, *The Eight Parts of Speech*, and are as follow, *viz.*

<i>Noun,</i>	<i>Adverb,</i>
<i>Pronoun,</i>	<i>Conjunction,</i>
<i>Verb,</i>	<i>Preposition,</i>
<i>Participle,</i>	<i>Interjection.</i>

That you may have the clearer Notion of *these Parts of Speech*, I shall not only describe each separately, but give you sundry Examples.

C H A P. II.

Of the NOUN.

A *Noun* is a general Name that expresses either the *Thing* itself; or the *Quality*, *Property*, or *Attribute* inhering in, or belonging to the *Thing*.

There are two Sorts of Nouns, *viz.* the *Substantive*, and the *Adjective*.

Of the former of these I shall speak first.

The Noun Substantive.

The Noun Substantive is a Word that expresses a *Thing*, without any Circumstance of Time or Person, and does not require another Word to be joined to it, in order to be understood: Therefore whatever you can *see*, *feel*, *hear*, or *understand* in one Word, must be a Noun Substantive. For Example, *Star*; this you can see with your Eye: *Tree*; this you can touch with your Hand: *Musick*; this you can hear: *God*; this you can *understand*; because you know, when the Word, *God*, is mentioned, the Speaker means the Almighty Being that created Heaven and Earth.

But I will still be more particular. You are not to understand by a Noun Substantive, that it can *only* be seen, *only* be felt, *only* be heard, *only* be understood: For there are many Substantives that have all these four Properties. For Example, *Man*, *Woman*, *Child*, *Horse*, *Dog*, *Parrot*, &c. these Words have all the four Properties: For the Things they express, *viz.* Man, Woman, Child, Horse, Dog, Parrot, may be *seen*, may be *felt*, may be *heard*, and may be *understood* without joining another Word; and, consequently, are Substantives. Some have *three* of these Properties. For Example, *Bread*, *Cheese*, *Butter*, *Meat*, &c.

these Words have only *three* Properties: For the Things they express, *viz.* Bread, Cheese, Butter, Meat, may be *seen*, may be *felt*, may be *understood* without joining another Word, but they cannot be *heard*, being without Soul or Life, nevertheless they are Substantives. Others again have only *two* of these Properties. For Example, *Moon*, *Star*, &c. For the Things they express, *viz.* Moon, Star, may be *seen*, may be *understood*; because you know, when either of these Words are mentioned, that the Speaker means those glorious Lights which are visible in the Firmament, and which we call by those Names: But they cannot be *felt*, cannot be *heard*, yet are Substantives.

I will now, in order to explain myself yet farther, give some Examples; for the Noun is the principal Part of Speech, and therefore first mentioned.

The World is a wonderful Fabrick.

In this Sentence, the Words *World* and *Fabrick* are Substantives; because, on reading it, the Word *World* expresses all the Earth, &c. around us; which we can *see*, which we can likewise *understand*: And the Word *Fabrick*, which we know signifies a Building; and may also be *seen*, and *understood* without adding any Word to it.

Our Creator made Heaven and Earth in six Days.

Here the Words *Creator*, *Heaven*, *Earth*, and *Days*, are Substantives, for the Reasons before given.

God loves to reward the Righteous.

Here the Words *God* and *Righteous* are Substantives; because *Righteous* means all good People.

Prosperity



The Expeditious Instructor.

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Prosperity and Happiness are generally bestowed on the Industrious and the Good.

Here the Words *Prosperity*, *Happiness*, *Industrious* and *Good*, are Substantives, for the Reasons before given.

The Word *House* is a Substantive, and every Thing contain'd in it, viz. Chair, Table, Bed, Bedstead, Grate, Stove, Clock, Cloaths, Paper, Shoes, Stockings, Bellows, &c. All the House is built with, viz. Brick, Mortar, Wood, Stone, Iron, &c. because these Words express Things which may be seen, felt, &c.

The Word *Earth* is a Substantive, and so is every Thing that is on it, viz. Grass, Corn, Bushes, Trees, &c. because they may be seen, &c.

The Word *Water* is a Substantive, and so is every Thing in it, viz. Fish of all Kinds, Stones, Gravel, &c.

The Word *Air* is a Substantive, and every Thing in it, viz. Birds, Insects, &c.

The Word *Heaven* is a Substantive, and every Being contained in it, viz. God, Angels, Cherubims, Seraphims, &c.

All *Virtues* and *Vices* are Substantives, viz. Love, Goodness, Temperance, Charity, Piety; Anger, Wickedness, Intemperance, Covetousness, Prophaneness, &c.

Words ending with *cy*, *tion*, *ness*, and *stance*, are Substantives, viz. *Constancy*, *Consideration*, *Cleanliness*, *Substance*, &c.

If you observe carefully what has been said, you will be sufficiently acquainted with the Noun Substantive: I shall therefore only add in this Place, but which should be PARTICULARLY OBSERVED, That *whatever you can see*, viz. Sand, Thread, Finger, Paper, Pen, Ink, &c. *whatever you can feel*, viz. Heat, Cold, Hunger, Thirst, &c. *whatever you can hear*, viz. Man, Woman, Child, Horse, Dog, Parrot, &c. *whatever you can understand*

without another Word joined to it, viz. Hope, Fear, Joy, Sorrow, &c. are Substantives.

As Substantives are divided into *Proper* and *Common*, I will speak briefly to each, that you may be able to distinguish the one from the other.

The Noun Substantive Proper.

The Noun Substantive Proper is a Word that belongs to some particular One of that Kind, viz. *Henry*, *George*, *Thomas*; *Mary*, *Jane*, *Margaret*: These are Substantives Proper, because every Man is not called *Henry*, *George*, or *Thomas*; nor every Woman *Mary*, *Jane*, or *Margaret*.

All Names of Kingdoms, Cities, Towns, Villages, Rivers, Mountains, &c. are Substantives Proper, viz. *Great-Britain*, *London*, *Brentford*, *Halloway*, *Thames*, *Aetna*, &c.

The Noun Substantive Common.

The Noun Substantive Common is a Word that belongs to All of that Kind, viz. A Man, a Woman, a Calf, a Hog, &c. which is sufficient to shew the Difference between a Common, and a Proper Noun Substantive.

The Noun Adjective.

A Noun Adjective is a Word that expresses the Qualities and Properties of a Thing, viz. *Great*, *little*, *fine*, *paltry*, *fair*, *wet*, *handsome*, *ugly*, *pleasant*, *dis-mal*, *wise*, *foolish*, *honourable*, *base*, *good*, *bad*, &c.

Now it is impossible to know the Meaning of the Speaker, when he mentions any of these Adjectives; for they only express the Qualities and Properties of a Thing, not the Thing itself: For whenever a Word

is mentioned which expresses the *Thing*, that Word must be a Substantive.

For your better understanding this Matter, I will give you some Examples.

When I say *great*, you have no Idea of what I mean; but when I join the Substantive to the Adjective, and say *great Horse, great Man, great House*, you immediately understand me.

When I say *little*, you know not what I mean; but when I join the Substantive to the Adjective, and say *little Bird, little Tumbler, little Needle*, you then understand me.

When I say *fine, paltry, fair, wet, handsome, ugly, pleasant, dismal, wise, foolish, honourable, base, good, bad*, you know not what I mean by any of these Adjectives; but when I join Substantives to them, and say, *fine Lady, paltry Fellow, fair Weather, wet Paper, handsome Rooms, ugly Spider, pleasant Garden, dismal Prison, wise King, foolish Man, honourable Gentleman, base Sycophant, good Prince, bad Mutton*, you then understand my Meaning.

You now know, that *Noun Adjectives* express only the *Qualities* and *Properties* of *Things*.

And that *Noun Substantives* express the *Things* themselves.

Note, Adjectives should be wrote and printed all with small Letters, Substantives with a Capital for the first Letter. For Example, *mellow Fruit, good Wine, fine Bread, excellent Sauce, nice Chicken, elegant Supper*. Here the Adjectives, *mellow, good, fine, excellent, nice, elegant*, are all in small Letters; the Substantives, *Fruit, Wine, Bread, Sauce, Chicken, Supper*, each begin with a Capital, or great Letter. *Adjectives*, having *the* before them, sometimes become *Substantives*.

I have been the more particular in regard to Substantives and Adjectives, as the Knowledge of them is of great Service to Printers, Painters, Engravers, Stone-Cutters, and many other Artificers; and is of Use to all who would either *read* or *write* with Propriety.

CHAP. III.

Of the PRONOUN.

THE *Pronoun* is a Part of Speech, so called, because it is often used instead of the *Noun*, to avoid its too frequent Repetitions, which would be not only unpleasant, but even troublesome.

Therefore instead of my Name, I say, *I*.

Instead of thy Name, I say, *thou*.

Instead of his Name, I say, *he*.

Instead of her Name, I say, *she*.

And therefore instead of saying, *The Book of John*; we say, *His Book*: In speaking to *John*, we say, *It is your Book*.

Likewise when it is said, *I give this to thee, or you*; the Pronoun *I* represents to our Thoughts the Person giving, suppose his Name *Thomas*; and the Words *thee, or you*, the Person receiving the Gift, suppose his Name *John*.

All *Discourse* may be reduced to these three Heads, viz.

1st, We either speak of *ourselves*.

2^{dly}, To *another*.

3^{lly}, Or of *another*.

These three Heads are therefore called by the Name of *Persons*.

You

You must observe that in Discourse there are *three Persons*.

1. When I speak of *myself*, I use the Pronoun *I*; and, if more than *one* speak of *themselves*, they use the Pronoun *we*. These Words, *I* and *we*, are of the *first Person*.

2. When we speak to *another Person*, we use the Pronoun *thou*, or *you*; but when we speak to more than *one Person*, we say, *ye*, or *you*. These Words, *thou*, *you* and *ye*, are of the *second Person*.

3. When we speak of *another Person*, if of the *Male-Sex*, we say, *he*; if of the *Female-Sex*, we say *she*: But when we speak of a Thing that is neither of the *Male* or *Female-Sex*, we say, *it*; and if we speak of more Things than one, let them be of the *Male* or *Female-Sex*, or not, we say, *they*. These Words, *he*, *she*, *it*, and *they*, are of the *third Person*.

Now observe, *I* is of the *first Person Singular*, viz. when a Person speaks *only of himself*.

We is of the *first Person Plural*, viz. when a Person speaks of *more besides himself*.

Thou or *you* is of the *second Person Singular*, viz. when a Person speaks to *another only*.

You and *ye* are of the *second Person Plural*, viz. when a Person speaks to *two*, or *more*.

He, *she*, and *it*, are of the *third Person Singular*, viz. when a Person speaks to one or more, of *another Person* or *Thing*.

They is of the *third Person Plural*, viz. when a Person speaks to one or more, of *other Persons* or *Things*.

I will give a few Examples: In the *first Person Singular*, viz. when a Person

speaks *only of himself*; I *love to learn my Book*.

In the *first Person Plural*, viz. when a Person speaks of *more besides himself*; We *love to learn our Books*.

In the *second Person Singular*, viz. when a Person speaks to *another only*; You *love to learn your Book*; or, Thou *lovest to learn thy Book*.

In the *second Person Plural*, viz. when a Person speaks to *two*, or *more*, You (or Ye) *love to learn your Books*.

In the *third Person Singular*, viz. when a Person speaks to one or more, of *another Person* or *Thing*; He (if of the *Male-Sex*) *loves to learn his Book*; She (if of the *Female-Sex*) *loves to learn her Book*; It (if a *Thing* is spoken of that is neither of the *Male* or *Female-Sex*) *is an excellent Book*.

In the *third Person Plural*, viz. when a Person speaks to one or more, of *other Persons* or *Things*; They *love to learn their Books*; They (if *Things* are spoken of that are neither of the *Male* or *Female-Sex*) *are excellent Books*.

You must observe, that *Pronouns* have a two-fold *State*, both in the *Singular* and *Plural Number*. The *first State* is called the *foregoing*; as, *I*, *we*: The *second State* is called the *following*; as, *me*, *us*.

Pronouns are used in the *first* (or *foregoing*) *State*, when placed before Verbs; as, *I read*, not *me read*; *we hear*, not *us hear*: But in the *second* (or *following*) *State*, when they follow Verbs or Prepositions; as, *The Master loves me*, not *The Master loves I*; *The Master teaches us*, not *The Master teaches we*; *John gave to me*, not *to I*; *Thomas wrote to us*, not *to we*.

CHAP. IV.

Of the VERB.

A Verb is the chief Word in a Sentence, and signifies *Being, Doing, or Suffering*.

1st, *Being* is not here merely to be understood *Existence*, but in a more comprehensive Sense; for it denotes likewise the *Being* in some Posture, Situation, or Circumstance, or some Way or other affected; as, *to stand, to sit, to hang, to lie, to be cold, to be hot, to be wet, &c.*

2dly, *Doing* denotes all Manner of Action; as, *to dance, to play, to fight, to fly, to walk, to run, to write, to strike, to jump, to hop, &c.*

3dly, *Suffering* denotes the Impressions that *Persons or Things* receive; for as *Persons or Things* ACT or DO, so are they often ACTED UPON, or become the Subject of Action themselves; as, *Thomas beats*; here *beats* denotes the Action of *Thomas*: *John is beaten*; here *is beaten*

denotes the Impression or Suffering that *John* receives; for *John* is the *Subject* on which the Action of *Beating* is received: *Harry loves*; here *loves* denotes the Action of *Harry*: *Mary is loved*; here *is loved* denotes that some Person loves *Mary*, for she is the *Object* about which the *Passion of Love* is exercised.

The natural or proper Number of *Tenses* or *Times* is three.

The first is the *Present Time*, which *now is*, and relates to a Thing *a doing*; as, *I love*.

The second is the *Preter Time*, that is *past*, and relates to a Thing *done*; as, *I have loved*.

The third is the *Future Time*, that is *yet to come*, and relates to a Thing *not done*; as, *I will love*.

And observe, that all Words which denote *BEING, DOING* or *SUFFERING*, are *Verbs*.

CHAP. V.

Of the PARTICIPLE.

A Participle is a Part of Speech, so called, because it partakes something of the Nature of a *Noun*, and something of that of a *Verb*. It denotes *Being, Doing* or *Suffering*, as a *Verb* does, but is otherwise like a *Noun Adjective*.

1st, It always comes from some *Verb*; as from, *to dance*, come the Participles, *dancing* and *danced*; from, *to jump*, come *jumping* and *jumped*.

2dly, It is otherwise like a *Noun Adjective*, viz. it is often, like that, joined to a *Substantive*; as, *a loving Husband, a dancing Monkey, a ruined Man, a painted Face*. In these Examples, you see how they denote *Doing* or *Suffering*, as the *Verb* does: They signify *Doing*; as, *a loving Husband*; that is, *a Husband that loves*; *a dancing Monkey*; that is, *a Monkey that dances*: They signify *Suffering*;

ing ; as, *a ruined Man* ; that is, *a Man that is ruined* ; *a painted Face* ; that is, *a Face that is painted*.

There are two Sorts of *Participles*, viz. the *Active*, and the *Passive*.

The *Active Participle* ends in *ing* ; as, *loving, hating, &c.*

The *Passive Participle* ends in *ed* ; as, *loved, hated, &c.*

The *Participle* ending in *ing*, is called

the *Active Participle*, because it has an *Active Sense*, or denotes *Doing* ; as, *I am wetting a Knife*.

The *Participle* ending in *ed* ; is called the *Passive Participle* ; because we, having no *Distinct Ending* to distinguish a *Verb* which signifies *Doing* from a *Verb* that denotes *Suffering*, make up this Deficiency by the Help of the *Verb am* and this *Participle* ; as, *I am loved, I am hated, &c.*

CHAP. VI.

Of the ADVERB.

THE *Adverb* is a Word that is sometimes joined to a *Verb*, sometimes to an *Adjective*, sometimes to a *Participle*, and sometimes to another *Adverb*, to denote or distinguish some *Circumstance, Quality, or Manner* signified by them.

For Example : It is joined to a *Verb* ; as, *The Boy writes well* ; *The Man paints ill* ; *The Child reads now, &c.*

It is joined to an *Adjective* ; as, *The Boy is very good* ; *We are not always wise, &c.*

It is joined to a *Participle* ; as, *A Wife truly loving her Husband, &c.*

It is joined to another *Adverb* ; as, *She lives very happily, &c.*

There are a great Variety of *Adverbs*, the Chief of which take as follows :

1st, *Adverbs of Time*, viz. *Now, To-day, Yesterday, already, heretofore, Tomorrow, henceforth, hereafter, often, always, then, ever, never, &c.*

2^{dly}, *Adverbs of Place*, viz. *Here, there, whither, hither, thither, upward, downward, whence, thence, hard by, far, &c.*

3^{dly}, *Adverbs of Number*, viz. *Once, twice, thrice, &c.*

4^{thly}, *Adverbs of Quantity*, viz. *How much, how many, enough, &c.*

5^{thly}, *Adverbs of Quality*, viz. *Justly, bravely, constantly, &c.*

6^{thly}, *Adverbs of affirming*, viz. *Yea, yes, &c.*

7^{thly}, *Adverbs of denying*, viz. *No, not, &c.*

8^{thly}, *Adverbs of doubting*, viz. *Perhaps, peradventure, that may be, &c.*

9^{thly}, *Adverbs of Comparison*, viz. *More, less, &c.*

Adverbs are sometimes compared ; as, *often, oftener, ofteneft.*

C H A P. VII.

Of the CONJUNCTION.

THE *Conjunction* is a Part of Speech that joins Sentences together, and shews how they depend upon one another.

There are a great Number of *Conjunctions*, of which the following are the Chief, viz.

1st, *Conjunctions Copulative*, or to join, viz. *And, yet, also, still, in fine, finally, moreover, &c.*

2^{dly}, *Conjunctions Disjunctive*, or to separate, viz. *Or, nor, neither, though, although, &c.*

3^{dly}, *Conjunctions Adversative*, or shewing some Contrariety or Opposition, viz. *But, than, however, notwithstanding, nevertheless, &c.*

4^{thly}, *Conjunctions Conditional*, viz. *If, but if, except, &c.*

5^{thly}, *Conjunctions Causal*, or giving Reason of what is said, viz. *Because, for, for as much, whereas, that, in order to, &c.*

6^{thly}, *Conjunctions Conclusive*, viz. *Then, therefore, so, that, &c.*

7^{thly}, *Conjunctions Continuative*, viz. *Now, and indeed, however, but, &c.*

You must observe, that *Conjunctions* are sometimes confounded with *Adverbs*; and also that they have several other Names, according to the several Senses they are used in.

C H A P. VIII.

Of the PREPOSITION.

THE *Preposition* is a Part of Speech which is put before *Nouns*; and often before *Verbs*, &c. to explain some particular Circumstance.

As *Prepositions* are of such special Use in our Language, I shall first acquaint you with some of the Chief, and then give you fundry Examples how they are used.

The following Words are *Prepositions*, viz. *Above, below, about, after, against, at, before, behind, between, beyond, by, for, from, of, off, on, upon, out, to, towards, with, within, without, &c.*

I will now give you some Examples, for your better understanding their Use.

Above relates chiefly to *Place*, and answers to *below* or *beneath*; as, *His Room is above mine; her Room is below (or beneath) yours, &c.*

About relates both to *Place* and *Time*; as, *About the House; about Noon; about the Field; about Evening, &c.*

After relates to *Time*, &c. as, *After he came to Town, I saw him, &c.*

Against has two very different Significations; as, *To speak against his Friend; to go against an Enemy*: Here *against* signifies to *injure* the Character of his Friend; and also to go to *fight* an Enemy. *He lodges against me; his House is against the Pond*: Here it relates to *Place*.

At denotes Nearness to a *Thing* or *Place*; as, *At Church; at the Well, at the School, &c.*

Before is used various Ways; as, *Before the Flood*: Here it denotes Priority of *Time*. *The Master goes before the Man*: Here it denotes Priority of *Order*. *He stood before*

before the Door; that is, over-against, or near it.

Behind relates chiefly to *Place*; as, Behind the Wall; behind the Barn; behind the House, &c.

Between is used various Ways; as, He dined between two of his best Friends; he was between Hope and Despair; this is only between you and I, &c.

Beyond chiefly relates to *Place*; as, Beyond the Sea; beyond the City, &c.

By is used to denote the *Means*, &c. by which a Thing is done; as, He convinces me by his Arguments; he was slain by the Sword, &c.

For is used various Ways, viz. to shew for what *End*, *Use*, *Benefit*, *Damage*, &c. a Thing is done; as, He provided a Lodging for his Friend; he built a House for his Family; he gave, at his Death, a Thousand Pounds for the Poor; Philip was arrested for Five Hundred Pounds, &c.

From is variously used; as, He is descended from an ancient and honourable Family; it was just twenty-one Years from his Birth-Day to his Wedding-Day; he went from School to his Father's; he has but from Hand to Mouth, &c.

Of has various Significations, viz. It denotes of what a Thing is made; as, A Spoon of Ivory. It signifies the Owner of a Thing; as, The Palace of the King. It signifies the Cause; as, To die of Cold. It signifies the Quality of a Thing; as, What he was speaking to you about, is of the utmost Consequence, &c.

Off signifies *Separation* or *Distance*; as, Peter pulled off his Hat to his Father; he stood off from the River, &c.

On or *upon* denote *Time*, *Place*, &c. as, On or upon such a Day, I went to Windsor; Yesterday he put his Gloves on or upon the Table, &c.

Out is variously used; as, He did it out of Spite; she did it out of Love; he came out of the Barn; such a Thing is out of Date, &c.

To has various Significations; as, He is good to the Poor; he goes into the Country, to see his Relations; it is easy to do that; the Wine is not fit to drink; Fruit is good to eat; that Mill is to grind Coffee, &c.

Towards is used to denote both *Time* and *Place*; as, It grows towards Summer; my Friend went towards the City, &c.

With is variously used; as, He dines with his Friends; they fight with (or against) their Enemies; he spoke with great Eloquence; use Sugar with (or in) your Tea, &c.

Within refers to both *Time* and *Place*; as, Your Box will be finished within an Hour; my Master is within, &c.

Without is variously used; as, He is without Money; I have told fifty Persons, without (or besides) the Children; my Master is without the House, &c.

By the foregoing Examples you may observe, That a *Preposition* is a Word which is added to others, to shew the Respect or Relation one Thing has to another.

CHAP. IX.

Of the INTERJECTION.

THE *Interjection* is a Part of Speech which serves to express the sudden Motions and Transports of the Soul.

There are various Sorts of *Interjections*, the Chief of which are as follow, viz.

1st, Of Joy; as, *Ha! ha! he!*

2^{dly}, Of Sorrow; as, *Hoi! Oh! Oh! Ab!*

3^{dly}, Of Love and Pity; as, *Ab! alack! alas!*

4^{thly}, Of Hate and Anger; as, *Vaugh! Hau! Phy! Fob!*

5^{thly}, Of Admiration; as, *Heigh!*

6^{thly}, Of Doubting or Considering; as, *Hem! hy!*

7^{thly}, Of Dismissing; as, *Pish! Shy! Tush!*

8^{thly}, Of Exclaiming; as, *Ob! Soho!*

9^{thly}, Of Silencing; as, *St! hush!*

10^{thly}, Of bespeaking Attention; as, *Ho! ob!*

11^{thly}, Of expressing Attention; as, *Ha!*

You may observe, That the same *Interjection* sometimes expresses different Transports of the Soul; as, *Ab!* is expressive of Sorrow, Love, &c.

Note, As there are certain Words, called *Expletives*, which contribute nothing to the Sense of the Discourse, but are used to give greater *Emphasis*, or *Force* to the *Expression*; I shall, in the following Chapter, give a few Examples of their Use.

CHAP. X.

Of EXPLETIVES.

AN *Expletive* is a Word that is used to give an *Emphasis*, or *Force* to the *Expression*, but contributes nothing to the Sense of the *Discourse*.

For, *from*, *now*, *the*, *then*, &c. are called *Expletives*.

For Example: *He came for to see the Battle.* Here you see the Word *for* adds not to the Sense of the *Expression*.

From *whence* came he? For which we commonly say, *Whence* came he?

Prishee now *do*: Instead of which we usually say, *Prishee* *do*.

What am I the worse for it? For which we often say, *What* am I worse for it?

Do it then: Instead of which we only say, *Do* it.

C H A P. XI.

Of NUMBERS.

I Shall now, for your farther Instruction, speak of *Numbers*, which is the Distinction of *One* from *Many*.

You must observe, That there are two *Numbers*; the *Singular*, and the *Plural*.

We use the *Singular Number*, when we speak of *but one Person or Thing*; as, *Boy, House, &c.*

But we use the *Plural Number*, when we speak of *more than one Person or Thing*; as, *Boys, Houses, &c.*

We commonly make the *Plural Number*, by adding *s* to the *Singular*; as, *Boy, Boys; House, Houses, &c.* But there are many Exceptions to this Rule.

1st, When the *Singular Number* ends in *ch, sh, ss, or x*, we must add *es* to make it *Plural*; as, *Coach, Coaches; Bush, Bushes; Witness, Witnesses; Fox, Foxes, &c.*

2^{dly}, When the *Plural Number* is made by adding only an *s* to the *Singular*, it makes no more Syllables in the *one* than in the *other*; except when the *Singular Number* ends in *se, ze, ce, or ge*. For Example: *Boy* has but one Syllable; and its *Plural, Boys*, has no more. *Husband* has two Syllables, and so has the *Plural Husbands*. But when the *Singular Number* ends in *se, ze, ce, or ge* (as before observed) then the *Plural Number* adds a Syllable to the Word; as, *Horse* has but one Syllable; but in the *Plural, Horses*, it has two: So *Breeze* has but one Syllable; but *Breezes* has two: *Face* has but one Syllable; *Faces* has two: *Privilege* has but three Syllables; but *Privileges* has four.

3^{dly}, When Words end in *f, or fe*, they do generally, for the sake of mending the Sound, make the *Plural* by changing the *f, or fe*, into *ves*. For Example: *Calf, Calves; Knife, Knives; Loaf, Loaves; Sheaf, Sheaves; Self, Selves; Shelf, Shelves; Thief, Thieves; Wife, Wives; Wolf, Wolves; Life, Lives, &c.* But the following Words, and many others, are excepted; because the *Singular Number* is made *Plural* in them by the Addition of an *s* only: As, *Hocf, Hoofs; Roof, Roofs; Grief, Grievs; Dwarf, Dwarfs; Handkerchief, Handkerchiefs; Wharf, Wharfs; Reproof, Reproofs, &c.* And Words ending with *ff*, also generally make the *Plural* by adding an *s*; but *Staff*, makes *Staves* in the *Plural*.

4^{thly}, Noun Substantives ending with *y*, make the *Plural* in *ies*. For Example: *Cherry, Cherries; Controversy, Controversies; Enquiry, Enquiries; Heresy, Heresies; Conspiracy, Conspiracies, &c.*

5^{thly}, Some Words are irregular, and form the *Plural* otherwise than by taking *s*, or *es*. For Example: *Die, Dice; Louse, Lice; Mouse, Mice; Goose, Geese; Tooth, Teeth; Foot, Feet; Penny, Pence, &c.* *Man*, in the *Plural*, makes *Men*: Also all the Compounds of *Man*, make their *Plural* in *en*; as, *Woman, Footman, Horseman, Statesman, &c.* in the *Plural, Women, Footmen, Horsemen, Statesmen, &c.* *Ox*, in the *Plural*, makes *Oxen; Child, Children, &c.*

6^{thly}, Some Words are used in both Numbers, viz. in *Singular and Plural*; as, *Swine, Sheep, Hefe, &c.*

7^{thly},

7thly, There are likewise some Words that have no *Singular Number*; as, *Bel-lows, Breccbes, Bowels, Entrails, Lungs, Albes, Scissars, Shears, Snuffers, Tongs, &c.*

8thly, There are also other Words that have no *Plural Number*; as, the proper Names of *Cities, Countries, Towns, Mountains, Rivers, &c.* The Names of *Vir-tues and Vices*; as, *Faith, Hope, Charity; Pride, Avarice, Luxury, &c.* The Names of *Metals*; as, *Gold, Silver, Copper, Brass, Lead, &c.* The Names of most *Herbs*; as, *Marjoram, Thyme, Parsley, Sage, Mint, Grass, &c.* except *Poppies, Cab-*

bages, Coleworts, Nettles, &c. Like-wise *Bread, Butter, Wine, Beer, Ale, Milk, &c.* have no *Plural Number*.

Note, The *Noun Adjective* is used in both *Singular and Plural Numbers*, with-out any Difference; as, *good Man*, in the *Singular*; *good Men*, in the *Plural*: For, if we use the *Adjective* only; as, *Good*, and then add an *s* to it, *Goods*, it then becomes a *Substantive*, and means *good Things*: So *New* is an *Adjective*, but add an *s*, *News*, and it is a *Substantive*, and means *new Things*. *This*, in the *Singular Number*, makes *these*, in the *Plural*; *that* makes *those*.

CHAP. XII.

Of the SYNTAX.

Syntax is the right placing or joining Words together in a Sentence.

Observe 1st, That the *Substantive* that *is, does, or suffers*, generally comes before the *Verb*; as, *The Child lives*; *Thomas runs*; *the Men ride*; *the News is read, &c.*

2dly, The *Article, a*, is joined only to *Substantives* of the *Singular Number*; *the*, to *Substantives* that are either *Singular or Plural*.

3dly, The *Verb* must always be of the same *Number and Person* as the *Sub-stantive, &c.* is of, to which it relates; as, *William dances*; *Men fight, &c.*

4thly, When the *Genitive Case* (which is the only *Case* the *English* have, and ends

in *s*; as, *Peter's Horse*; *Thomas's House*) and another *Substantive* come together, the *Genitive Case* is always put first; as, *Shakespear's Works*, not *Works Shakespear's*; *William's Wife*, not *Wife Wil-liam's*; *St. Peter's Church*, not *Church St. Peter's, &c.*

If what has been said be well understood, it will tend greatly to your Improvement; I shall therefore only inform you here, That as *Number* is the Distinction of *One* from *Many*, so *Gender* is the Distinction of *Sex*, or the Difference between *Male* and *Female*; as, *Boy, Girl*; *Batchelor, Virgin*; *Man, Woman*; *Horse, Mare*; *Bull, Cow*; *Bear, Sow*; *Cock, Hen, &c.*

CHAP.

C H A P. XIII.

The LORD's PRAYER, as a Praxis (Practice, or Use) of the Parts of Speech.

THE [is a demonstrative Article] *Lord's* [*Lord* is a Noun Substantive; the ending *'s* make the *English* Genitive Case] *Prayer* [is a Noun Substantive] *The Lord's Prayer*; that is, *The Prayer of the Lord*.

OUR [is a Pronoun Possessive, put for the first Person of the Plural Number] FATHER [a Noun Substantive] WHICH [a Relative; it is spoken both of Things and Persons] ART [a Verb, the second Person of the Verb *am*] IN [a Preposition] HEAVEN: [a Noun Substantive] HALLOWED [a Participle Passive] BE [a Verb, from *am*] THY [a Pronoun Possessive] NAME: [a Substantive] THY [as before] KINGDOM [a Substantive] COME: [a Verb] THY [as before] WILL [a Substantive] BE [as before] DONE [a Participle Passive, from the Verb *to do*] IN [as before] EARTH, [a Substantive] AS [an Adverb] IT [a Pronoun of the third Person Singular] IS [a Verb neuter, the third Person Singular of the Verb *am*] IN HEAVEN: [as before] GIVE [a Verb] US [the following State of the Pronoun *we*] THIS [an Adjective, and a demonstrative one] DAY [a Substantive] OUR [as before] DAILY [an Adjective] BREAD: [a Substantive] AND [a Copulative Conjunction] FORGIVE [a Verb, used in an imperative Sense] US [as before] OUR [as before] TRESPASSES, [a Substantive; *s* is added to make the

Plural Number] AS [as before] WE [a Pronoun in the following State] FORGIVE [a Verb] THEM [a Pronoun, the following State of *they*] THAT [an Adjective Relative] TRESPASS [a Verb] AGAINST [a Preposition] US: [as before] AND [as before] LEAD [a Verb, used in an imperative Sense] US [as before] NOT [an Adverb of denying] INTO [a Preposition] TEMPTATION; [a Substantive] BUT [a Conjunction] DELIVER [a Verb] US [as before] FROM [a Preposition] EVIL. [a Substantive, as here used; as, *Evil*, for *evil Thing* or *Person*] FOR [is a Conjunction here] THINE [a Pronoun] IS [as before] THE [as before] KINGDOM, [as before] THE [as before] POWER [a Substantive] AND THE [as before] GLORY, [a Substantive] FOR EVER AND EVER. [a solemn Form, for *throughout all Ages* or *Times*.] FOR [a Preposition] EVER [is originally an Adverb, but is used here as a Substantive] AMEN. [The usual Conclusion, or Ending of Prayers] It is a *Hebrew* Word, but is common to almost all Languages.

What I have here given is fully sufficient for Beginners; I shall therefore proceed to give an Account of those Words that are *nearly alike* in Sound, but *different* in Sense and Spelling, and which you will find in the next Chapter.

C H A P. XIV.

Of Words that are NEARLY ALIKE in Sound, but are DIFFERENT in Sense and Spelling.

ABEL, a Man's Name

Able, sufficient

Accept, receive

Except, leave out

Accidence, Latin Rules

Accidents, Chances, or Misfortunes

Accompt, reckon

Account, Esteem

Acts, Deeds

Axe, a Carpenter's Tool

Hacks, Cuts

Affect, incline to

Effect, perform

Ail, Trouble, or Sickness

Ale, a Malt Liquor

Air, we breathe

Are, Plural of is

Hair, of the Head

Hare, Beast of Chase

Heir, to an Estate

Alder, a Tree

Elder, older

All, the Whole

Awl, a Clobber's Tool

Hall, a great House

Hawl, pull

Allow'd, granted

Aloud, with Noise

Altar, for Sacrifice

Alter, change

An, one

Ann, a Woman's Name

Ant, a Pismire

Aunt, Parent's Sister

Arrant, notorious

Errand, Message

Errant, wandering

Arrows, to shoot with

Harrow, Instruments of Husbandry

Ascent, Steepness

Assent, Consent

Assistance, Help

Assistants, Helpers

Attendance, waiting

Attendants, Waiters

Auger, a Carpenter's Tool

Augur, a Soothsayer, or Conjuror

Bacon, Swine's Flesh

Beacon, Alarm-Fire

Beckon, with the Hand

Bail, Surety

Bale, of Goods

Bait, to fish with

Bate, abate

Bald, without Hair

Bawl'd, cry'd out

Ball, a round Solid

Bawl, cry out

Ballad, a Song

Ballot, a Lot by Balls

Bare, uncovered

Bear, to support

Baize, Woollen

Bays, Bay-Trees

Baste, with Butter, &c.

Beast, a four-legg'd Animal

Be, exist

Bee, an Insect

Bean, a Sort of Pulse

Been, have been

Beau, a Fop

Bow, to shoot with

Beer,

Beer, *a malt Liquor*
 Bier, *to lay the Dead on*
 Berry, *small Fruit*
 Bury, *inter dead Bodies*
 Blew, *did blow*
 Blue, *Colour*
 Boar, *Male-Swine*
 Boor, *a Clown*
 Bore, *a Hole*
 Bold, *impudent*
 Bowl'd, *did bowl*
 Bough, *Branch of a Tree*
 Bow, *bend*
 Boy, *a Lad*
 Bouy, *bear up*
 Buy, *purchase*
 By, *near*
 Breaches, *broken Places*
 Breeches, *to wear*
 Bread, *to eat*
 Bred, *brought up*
 Brews, *doth brew*
 Bruise, *Hurt*
 Bruit, *Report*
 Brute, *Beast*
 Bus'd, *kissed*
 Bust, *Half-Statue*
 Cain, *a Man's Name*
 Cane, *to walk with*
 Call, *by a Person's Name*
 Caul, *Leaf-Fat*
 Cawl, *of a Wig*
 Cannon, *a great Gun*
 Canon, *a Rule*
 Catch, *lay hold of*
 Ketch, *a small Ship*
 Causes, *Law-Suits*
 Causeys, *paved Ways*
 Cieling, *of a Room*
 Sealing, *setting a Seal*
 Cellar, *a Vault*
 Seller, *a Person that sells*
 Cent, *Hundred*
 Sent, *did send*

Centaury, *a physical Herb*
 Century, *an hundred Years*
 Centry, *a Guard*
 Chas'd, *did chase*
 Chaste, *continent*
 Chews, *did chew*
 Choofe, *cull, or pick*
 Choler, *Wrath*
 Collar, *for the Neck*
 Cinque, *five*
 Sink, *go down*
 Cite, *summon*
 Sight, *seeing*
 Site, *Situation*
 Clause, *Article*
 Claws, *Talons*
 Cleaver, *to chop with*
 Clever, *ingenious*
 Climb, *clamber*
 Clime, *Climate*
 Coarse, *not fine*
 Course, *Race, Way*
 Coin, *Money*
 Kine, *Cows*
 Cold, *not hot*
 Could, *was able*
 Comet, *Blazing-Star*
 Commit, *do, act*
 Concert, *of Musick*
 Consort, *Wife*
 Condemn, *Sentence*
 Contemn, *despise*
 Council, *Assembly*
 Counsel, *Advice*
 Courier, *Messenger*
 Currier, *Leather-Dresser*
 Cousin, *Relation*
 Couzen, *defraud*
 Cygnet, *a young Swan*
 Signet, *a Seal*
 Dean, *next a Bishop*
 Deign, *vouchsafe*
 Dear, *valuable*
 Deer, *Bucks and Does*

Debtor,

Debtor, <i>a Person that oweth</i>	Fellon, <i>Whitlow</i>
Deter, <i>fright</i>	Felon, <i>a Criminal</i>
Decease, <i>Death</i>	File, <i>of Steel</i>
Disease, <i>Distemper</i>	Foil, <i>overcome</i>
Defer, <i>delay</i>	Flew, <i>did fly</i>
Differ, <i>disagree</i>	Flue, <i>Rabbir's Down</i>
Deference, <i>Respect</i>	Flour, <i>for Bread</i>
Difference, <i>Disagreement</i>	Flower, <i>we smell at</i>
Descent, <i>going down</i>	Foul, <i>filthy</i>
Dissent, <i>disagree</i>	Fowl, <i>Bird</i>
Dew, <i>on the Grass, &c.</i>	Frances, <i>a Woman's Name</i>
Due, <i>owing</i>	Francis, <i>a Man's Name</i>
Do, <i>perform</i>	Freeze, <i>congeal</i>
Doe, <i>She-Deer</i>	Frieze, <i>knotted Cloth</i>
Dough, <i>Paste</i>	Galen, <i>a famous Physician</i>
Dollar, <i>Dutch Coin</i>	Galleon, <i>a Spanish Ship</i>
Dolor, <i>Grief</i>	Gallon, <i>four Quarts</i>
Ear, <i>to hear with</i>	Galloon, <i>a Sort of narrow Ribbon</i>
E'er, <i>ever</i>	Gantlet, <i>Armour for the Hand</i>
Year, <i>twelve Months</i>	Gantlope, <i>a Punishment</i>
Earn, <i>get by Labour</i>	Gilt, <i>gilded</i>
Yarn, <i>a Sort of Worsted</i>	Guilt, <i>Sin</i>
Yearn, <i>melt in Pity</i>	Glutinous, <i>sticking</i>
East, <i>where the Sun rises</i>	Gluttonous, <i>greedy</i>
Yeast, <i>the Froth in the Working of new Beer, &c.</i>	Grate, <i>for Fire</i>
Eminent, <i>noted</i>	Great, <i>large</i>
Imminent, <i>impending</i>	Grater, <i>for Nutmeg, &c.</i>
Emit, <i>send forth</i>	Greater, <i>bigger</i>
Emmit, <i>an Ant</i>	Groan, <i>hard Sigh</i>
Enter, <i>go in</i>	Grown, <i>increased</i>
Inter, <i>bury</i>	Groat, <i>Four-pence</i>
Exercise, <i>Employment</i>	Grot, <i>a Cave</i>
Exorcise, <i>conjure</i>	Guest's'd, <i>did guess</i>
Extant, <i>in Being</i>	Guest, <i>Visiter</i>
Extent, <i>Distance</i>	Hallow, <i>consecrate</i>
Eye, <i>to see with</i>	Hollow, <i>empty</i>
I, <i>myself</i>	Harsh, <i>severe</i>
Fain, <i>desirous</i>	Hash, <i>minc'd Meat</i>
Feign, <i>dissemble</i>	Hart, <i>Deer</i>
Fair, <i>handsome</i>	Heart, <i>Seat of Life</i>
Fare, <i>Food</i>	Haven, <i>an Harbour for Ships</i>
Feat, <i>Exploit</i>	Heaven, <i>the Throne of our Creator</i>
Feet, <i>we stand on</i>	Heal, <i>cure</i>
	Heel, <i>of a Shoe</i>

He'll,

He'll, *he will*
 Hear, *hearken*
 Here, *in this Place*
 Heard, *did hear*
 Herd, *of Cattle*
 Hew, *cut*
 Hue, *Colour*
 Hugh, *a Man's Name*
 Hie, *haste*
 High, *lofty*
 Hoy, *a small Ship*
 Higher, *more high*
 Hire, *Wages*
 Ire, *Anger*
 Him, *that Man*
 Hymn, *a pious Song*
 His, *belonging to him*
 Hiss, *deride*
 Hit, *strike*
 It, *that Thing*
 Hole, *Cavity*
 Whole, *not broken*
 Home, *Dwelling-place*
 Whom, *who*
 Hour, *sixty Minutes*
 Our, *belonging to us*
 I'll, *I will*
 Isle, *Island*
 Oil, *Liquid Fat*
 In, *within*
 Inn, *Publick-House*
 Incite, *stir up*
 Infight, *Knowledge*
 Indict, *impeach*
 Indite, *compose*
 Ingenious, *of good Parts*
 Ingenuous, *candid*
 Intense, *excessive*
 Intents, *Purposes*
 Kis, *Sauk's Father*
 Kifs, *with the Lips*
 Knave, *a Rogue*
 Nave, *of a Wheel*
 Knew, *did know*

New, *not worn*
 Knight, *Title of Honour*
 Night, *Darkness*
 Knot, *a Knob*
 Not, *denying*
 Know, *understand*
 No, *nay*
 Knows, *doth know*
 Nose, *on the Face*
 Lain, *as lay*
 Lane, *a narrow Street*
 Lawn, *fine Linnen*
 Loan, *what's borrowed*
 Leak, *run out*
 Leek, *a Kind of Onion*
 Lead, *a Metal*
 Led, *conducted*
 Leaper, *a Jumper*
 Leper, *a leprous Person*
 Least, *smallest*
 Left, *for fear*
 Lessen, *diminish*
 Lesson, *to read*
 Lesser, *smallest*
 Lessor, *one that grants a Lease*
 Liar, *a Sory-Teller*
 Lier, *a Person who lies in Wait*
 Lyre, *Harp*
 Lien, *lain*
 Lying, *telling Lies*
 Limb, *Leg or Arm*
 Limn, *paint*
 Limber, *pliant*
 Limner, *a Painter*
 Line, *Length*
 Loin, *of Veal, &c.*
 Liver, *one who lives*
 Livre, *a French Coin*
 Lo, *behold*
 Low, *humble, poor*
 Look, *see*
 Luke, *a Man's Name*
 Loth, *unwilling*
 Loath, *nauseate*
 F
 Made,

Made, *finished*
 Maid, *a Virgin*
 Main, *chief*
 Mane, *of a Horse*
 Marshal, *Head-General*
 Martial, *warlike*
 Mary, *a Woman's Name*
 Marry, *wed*
 Mean, *of small Value*
 Mein, *Behaviour*
 Meat, *Flesh*
 Meet, *come together*
 Mete, *Measure*
 Message, *Errand*
 Messuage, *an House*
 Metal, *Gold, Silver, Brasses, &c.*
 Mettle, *Sprightliness*
 Mews, *as a Cat*
 Muse, *think*
 Might, *Power*
 Mite, *in Cheese*
 Mile, *eight Furlongs*
 Moil, *Labour*
 Moan, *Lamentation*
 Mown, *cut down*
 Moat, *Ditch*
 Mote, *an Atom*
 Moor, *a barren Heath*
 More, *in Quantity*
 Mower, *a Person who mows*
 Muslin, *fine Linnen*
 Muzzling, *tying the Mouth*
 Naught, *bad*
 Nought, *nothing*
 Nay, *denying*
 Neigh, *as a Horse*
 Near, *nigh*
 Ne'er, *never*
 None, *not any*
 Nun, *a religious Virgin*
 Oar, *to row with*
 O'er, *over*
 Ore, *unrefin'd Metal*
 Oh! *alas!*

Owe, *indebted*
 One, *in Number*
 Won, *did win*
 Own, *acknowledge*
 Onion, *a Kind of Leek*
 Union, *Concord*
 Order, *Rank*
 Odour, *a sweet Perfume*
 Ordure, *Dung*
 Pail, *to hold Water*
 Pale, *wan*
 Pain, *Torment*
 Pane, *of Glass*
 Pair, *two*
 Pare, *cut, clip, chip, &c.*
 Payer, *a Person who pays*
 Pear, *Fruit*
 Palate, *Taste or Relish*
 Pallet, *a Trundle-Bed*
 Pall, *a Funeral-Cloth*
 Paul, *a Man's Name*
 Parasite, *a Flatterer*
 Parricide, *one who kills his Parent*
 Pardoner, *one who pardons*
 Partner, *in Trade*
 Parson, *a Priest*
 Person, *He or She*
 Pastor, *Minister*
 Pasture, *grazing Land*
 Pause, *consider*
 Paws, *of a Bear*
 Peace, *Quietness*
 Peas, *to eat, Plural of Pea*
 Piece, *Part*
 Peal, *a great Noise*
 Peel, *strip, rob*
 Peer, *a Lord*
 Pier, *a large Glass*
 Pence, *Money*
 Pens, *to write with, the Plural of Pen*
 Peter, *a Man's Name*
 Petre, *Salt*
 Pick, *chuse*
 Pique, *Grudge*

Pillar, a round Column
 Pillow, for a Bed
 Pint, Half of a Quart
 Point, sharp End
 Pistol, a small Gun
 Pistole, a French Coin
 Place, set in Order
 Plaice, Kind of Fish
 Plait, a Fold in a Garment
 Plate, Silver
 Pleas, Excuses
 Please, satisfy
 Poesy, Poetry
 Posy, Noddy
 Pole, a long Stick
 Poll, Head, Vote
 Pour, spill
 Power, Might
 Praise, Commendation
 Prays, entreateth
 Pray, beseech
 Prey, Booty
 Precedent, an Example
 President, a Governor
 Presence, being present
 Presents, Gifts
 Principal, chief
 Principle, Rule
 Profit, Gain
 Prophet, a Foreteller
 Proud, haughty
 Prude, a precise Woman
 Quarry, a Stone-Pit
 Query, Question
 Quaver, a Shake
 Quiver, for Arrows
 Quean, a nasty Slut
 Queen, a King's Wife
 Quire, twenty-four Sheets of Paper
 Choir, of Singers
 Race, Running
 Rase, demolish
 Raddish, a Garden-Root
 Reddish, inclining to Red

Rain, Water
 Reign, Rule
 Rein, of a Bridle
 Raise, lift up
 Rays, Beams of Light
 Raisin, a dry'd Grape
 Reason, Argument
 Read, did read
 Red, Colour
 Reed, a Shrub
 Relick, Remainder
 Relict, a Widow
 Rest, Ease
 Wrest, force
 Rheum, Spittle
 Rome, a City in Italy
 Room, a Chamber
 Rhyme, Verse
 Rime, frozen Dew
 Rice, an Indian Corn
 Rise, Advancement
 Rie, Kind of Corn
 Rye, a Town in Sussex
 Wry, crooked
 Ring, Circle
 Wring, twist
 Right, just and true
 Rite, Ceremony
 Write, make Letters
 Road, the Highway
 Rode, did ride
 Row'd, did row
 Rose, did rise
 Rows, Ranks
 Rote, without Book
 Wrote, did write
 Ruff, to put round the Neck
 Rough, uneven
 Sail, of a Ship
 Sale, selling
 Salary, Wages
 Sellery, a Sallad-Herb
 Scent, Smell
 Sent, order'd away

Saver,

Saver, *one who saves*
 Saviour, *our Redeemer, Jesus Christ*
 Savour, *Taste or Smell*
 Scene, *Sight*
 Seen, *beheld*
 Sea, *Ocean*
 See, *behold*
 Seam, *Joining*
 Seem, *pretend*
 Sects, *Parties in Religion*
 Sex, *Male and Female*
 Seignior, *Lord*
 Senior, *elder*
 Sew, *with a Needle*
 Sue, *petition*
 Shear, *clip*
 Sheer, *go off*
 Shire, *County*
 Shew, *to make appear*
 Shoe, *for the Feet*
 Shoar, *a Prop*
 Shore, *the Sea-Coast*
 Shower, *hasty Rain*
 Since, *after then*
 Sins, *Crimes*
 Sirrah, *a Menace*
 Sorrow, *Grief*
 Sloe, *a wild Plum*
 Slough, *a miry Place*
 Slow, *not speedy*
 So, *thus*
 Sow, *the Seed*
 Soal, *Kind of Fish*
 Sole, *Bottom of the Foot*
 Soul, *Spirit*
 Soar, *mount upwards*
 Sore, *an Ulcer*
 Some, *a Part*
 Sum, *the Whole*
 Son, *a Male Child*
 Sun, *the Spring of Light*
 Stair, *a Step*
 Star, *in the Firmament*
 Stare, *to look stedfastly*

Stale, *musty*
 Stall, *Crib*
 Starling, *a Bird*
 Sterling, *English Money*
 Steal, *pilfer*
 Steel, *Iron that is harden'd*
 Straight, *not crooked*
 Strait, *narrow*
 Succour, *Help*
 Sucker, *a young Twig*
 Suit, *Request*
 Sute, *fit*
 Surplice, *a Minister's white Robe*
 Surplus, *over and above*
 Tail, *the End*
 Tale, *a Story*
 Talents, *good Parts*
 Talons, *Claws*
 Tare, *Weight allow'd*
 Tear, *to rend in Pieces*
 Team, *a Set of Horses*
 Teem, *to go with Young*
 Than, *in Comparison*
 Then, *that Time*
 The, *Singular Number of these*
 Thee, *thou*
 Their, *belonging to them*
 There, *in that Place*
 Threw, *did throw*
 Through, *by Means of*
 Throne, *a Seat of State*
 Thrown, *hurled*
 Thyme, *an Herb*
 Time, *Leisure*
 To, *unto*
 Toe, *a Part of the Foot*
 Too, *also*
 Tow, *Hemp or Flax*
 Two, *a Couple*
 Told, *as a Tale*
 Toll'd, *as a Bell*
 Tongs, *for the Fire*
 Tongues, *Languages*
 Tour, *a Journey*

Tower,

Tower, *a fortified Place*
 Track'd, *traced*
 Tract, *a Treatise*
 Tray, *us'd by Butchers*
 Trey, *of Spades, &c.*
 Vale, *a Valley*
 Viel, *a Covering*
 Vane, *a Weather-Cock*
 Vain, *conceited*
 Vein, *a Blood-Vessel*
 Vile, *base*
 Wile, *a Trick*
 Wade, *to go in the Water*
 Weigh'd, *in the Balance*
 Wain, *a Cart*
 Wane, *Decrease*
 Way, *Road*
 Weigh, *poize*
 Wey, *forty Bushels*
 Whey, *Milk and Rennet*
 Wait, *tarry*
 Weight, *for the Scales*
 Ware, *Merchandize*
 Wear, *to put on Cloaths*

Were, *Plural of was*
 Waist, *the Middle*
 Waste, *diminish*
 Weak, *not strong*
 Week, *seven Days*
 Weal, *Good*
 Veal, *Flesh of a Calf*
 We'll, *we will*
 Wheel, *of a Coach, &c.*
 Whether, *which*
 Weather, *Disposition of the Air*
 Whither, *where*
 Wither, *decay*
 Which, *this or that*
 Witch, *a Sorceress*
 Whist, *Silence*
 Wist, *knew*
 Wood, *a Place full of Trees*
 Wou'd, *was willing*
 Ye, *yourselves*
 Yea, *yes*
 Yew, *a Tree*
 You, *yourselves*
 Ewe, *a Sheep*

CHAP. XV.

The Names of the GODS and GODDESSES of the HEATHENS; with those of the MUSES, GRACES, &c.

AS the Names of the Heathen Deities, &c. are frequently mentioned, especially in Poetry, I shall briefly acquaint you what those feign'd Beings are supposed to preside over.

Jupiter, *the Chief of the Heathen Gods.*
 Neptune, *God of the Sea.*
 Pluto, *of Hell.*
 Saturn, *of Time.*
 Apollo, *of Wisdom.*
 Mercury, *of Eloquence.*

Bacchus, *of Wine.*
 Mars, *of War.*
 Vulcan, *of Fire.*
 Æsculapius, *of Physick.*
 Æolus, *of the Wind.*
 Cupid, *of Love.*
 Castor, *of Mariners.*
 Pollux, *of Mariners.*
 Faunus, *of the Groves.*
 Sylvanus, *of the Woods.*
 Palæmon, *of Swimmers.*
 Glaucus, *of Swimmers.*

G

Pan,

Pan, of Countrymen.
 Plutus, of Riches.
 Silenus, of Drunkards.
 Tithonus, of the Morning.

GODDESSES.

Juno, the Chief of the Heathen Goddesses.
 Proserpine, Goddess of the Infernal Regions.
 Thetis, of the Sea.
 Oreades, of the Mountains.
 Vesta, of Fire.
 Diana, of Hunting.
 Aurora, of the Morning.
 Astræa, of Justice.
 Bellona, of War.
 Ceres, of Corn.
 Hebe, of Youth.
 Lucina, of Child-birth.
 Minerva, of Learning.
 Nemesis, of Revenge.
 Pallas, of Arms.
 Suadela, of Eloquence.
 Venus, of Love.
 Hamadryades, of Woods.

Naiades, of Fountains.
 Musæ, of Poets.

The THREE GRACES.

Aglaia, presides over Beauty.
 Thalia, over Youth.
 Euphrosyne, over Chearfulness.

The NINE MUSES.

Calliope, presides over Epick Poetry.
 Clio, over Lyrics.
 Erato, over Love-Poetry.
 Thalia, over Epigrammatists.
 Melpomene, over Elegies.
 Terpsichore, over Dramaticks.
 Euterpe, over Mimical.
 Polyhymnia, over Panegyrist.
 Urania, over Mystical, or Divine Poetry.

Names of the THREE FURIES.

Alecto,
 Megæra,
 Tisiphone.

CHAP. XVI.

Of STOPS and MARKS, with their Use: And Directions for placing the ACCENT.

AS Stops, or Points, are of the utmost Use, not only by marking the Distance of Time in pronouncing, but also by preventing any Obscurity or Confusion in the Sense, (it being by them we distinguish Words from Words, and Sentences from Sentences) I shall give such plain Directions how to place them properly, that Persons of the meanest Capacity, if they

will but observe them, shall be enabled to use them with Propriety.

The four following Points direct what Kind of Pause is to be observed, viz.

, Comma, ; Semicolon,
 : Colon, . Period, or Full Stop.

But

But as these are not sufficient to convey our Ideas upon every Occasion, two more are added, viz.

? Interrogation, ! Admiration.

I shall now give you plain Directions for the Use of each.

1st, Of the *Comma*. This divides the lesser Parts of a Sentence, and requires a Pause while you may say, *One*.

2^{dly}, The *Semicolon*. This divides the greater Parts of a Sentence, and requires a Pause while you may distinctly say, *One, Two*.

3^{dly}, The *Colon*. This is used where the *Sense*, but not the *Sentence*, is compleat; at which you may stop 'till you can say, *One, Two, Three*.

Note, In the Bible, where the *Colon* is used frequently instead of the *Semicolon*, the Pause should not be quite so long.

4^{thly}, The *Period*, or *Full Point*. This denotes the *Sense* to be fully ended, and requires a Pause while you can say, *One, Two, Three, Four*.

Note, All *Abbreviations*, or *Contractions of Words* (which have *Full Points* after them) are *Exceptions* to this Rule.

5^{thly}, The *Erascis*, or Point of *Interrogation*. This is used when a Question is asked. For Example: *Does it rain?* The Pause after this Point is commonly as long as after the *Full Point*.

6^{thly}, The *Esphnesis*, or Point of *Exclamation*, *Admiration* or *Wonder*. This is a Note of Direction for raising the Tone or Voice, upon some vehement Passion being expressed. For Example: *O that Men would therefore praise the Lord for his Goodness, and declare the Wonders that he doeth for the Children of Men!* The *Admiration* generally requires as long a Pause as the *Full Point*.

Note, The *Comma* is chiefly used in distinguishing *Nouns*, *Verbs* and *Adverbs*. The *Semicolon* is the Subdivision of the Parts of a Sentence. The *Colon* where the *Sense* is perfect, but something is wanting to compleat the Sentence. The *Full Point*, where the *Sense* and Sentence are both compleat.

I shall now give you various Examples, in *Prose* and *Verse*, for the proper Use of all the Points.

In the History of *Jasper Banks* (Vol. 1. p. 63) is the following Description of *Polly Rowe*, viz. "Polly was tall, and well-shap'd; had dark-brown Eyes, fine Hair of the same Colour, a Skin tinctur'd with a lively Bloom, like the Reflection of a Cherry upon a Table of Alabaster; and, when she smil'd, the Lustre of her Eyes dazzled every Beholder. Her Lips made every Man's Mouth water, and her Teeth made all the Women in the Parish keep their Mouths shut."

I will now give you the same Words, without *Points*, *Capitals* or *Great Letters*, or distinguishing the proper Name by *Italic*.

"polly was tall and well-shap'd had dark-brown eyes fine hair of the same colour a skin tinctured with a lively bloom like the reflection of a cherry upon a table of alabaster and when she smil'd the lustre of her eyes dazzled every beholder her lips made every man's mouth water and her teeth made all the women in the parish keep their mouths shut"

Here you may observe, That though the Words are all properly spelt, yet it is with some Difficulty we can make *Sense* of the Sentence.

I will now give you the same Words, with *Points* and *Capitals*; but make the Difficulty greater, by placing the *Points* in the wrong Place.

" Polly

"Polly was tall and well. Shap'd had dark-brown Eyes fine, Hair of the same: Colour a, Skin tinſur'd with. A lively Bloom like the Reflection of a, Cherry upon a Table of Alabaſter and; when ſhe ſmil'd the Luſtre of her Eyes dazzled, every Beholder her. Lips made every Man's Mouth water and her Teeth, made all the Women in the Pariſh keep their Mouths; ſhut."

By this Specimen you may ſee how the Senſe is confuſed, by uſing *Points* improperly; but you will have many more hereafter.

Note, In Books that are correctly printed, you will know the *Nouns Subſtantive* by being put with *Capital Letters*, and the *Nouns Subſtantive Proper* are diſtinguiſhed by *Italick*: *Capitals* are alſo put after *Colons*. Some Printers follow another Method; they uſe no *Italick*, but in the Heads of Chapters, &c. and put *Nouns Subſtantive Proper* with *Capitals*, but not *Nouns Subſtantive*; nor do they put Great Letters after *Colons*. When Books are printed after this Method, a Capital at the Beginning of a Word denotes it to be the proper Name of a *Perſon* or *Place*; unleſs ſuch Great Letter be put after a *Full Point*, or is the firſt Letter of a new Paragraph. *Capitals* are likewiſe uſed at the Beginning of every Line in Poetry.

I will now give you ſome Examples in ſhorter Sentences.

1. A good Boy is neat in his Perſon, diligent in his Learning, dutiful to his Parents, and frequent in his Prayers and Praises to his Creator.

2. Do nothing in Anger, leſt you ſorely repent it; for ſome it has coſt many a bitter Pang, and it has brought others to ſhameful and untimely Ends.

3. Be temperate, and you will be rewarded with Health; for by eating and drinking too much, you load your Body with

Difeaſes: If you add *Exerciſe* to *Temperance*, there will be no great Occaſion for *Phyſick*.

In the firſt Example, you ſee how the *Comma* divides the leſſer Parts of a Sentence, viz. A good Boy is neat in his Perſon, diligent in his Learning, &c. therefore whenever the Senſe is not perfect, and a ſmall Pauſe is required, the *Comma* is the Stop proper to be uſed.

In the ſecond, you may obſerve how the *Semicolon* divides the greater Parts of a Sentence, viz. Do nothing in Anger, leſt you ſorely repent it; for ſome it has coſt many a bitter Pang, &c. therefore whenever the Senſe is imperfect, but the greater Parts of a Sentence want dividing from the leſſer, the *Semicolon* is the Stop proper to be uſed.

In the third, you may remark that the *Colon* compleats the Senſe, though not the Sentence, viz. Be temperate, and you will be rewarded with Health; for by eating and drinking too much, you load your Body with *Difeaſes*: If you add *Exerciſe* to *Temperance*, &c. therefore whenever the Senſe is perfect, but the Sentence not concluded, the *Colon* is the Stop proper to be uſed.

I will now give you a few Examples for the Uſe of the *Interrogation* and *Admiration*.

The *Interrogation* ſhould be uſed only when a *Queſtion* is asked; as, Did he go to School? For if Joy, Surprise, &c. be expreſſed in the asking the *Queſtion*, then you ſhould not place an *Interrogation* to it, but an *Admiration*. For Example: Queſ. Is it fair or rainy? Anſw. It rains. Queſ. Does it!

As ſome may object to my uſing the *Admiration* where a *Queſtion* is asked, I will ſhew the Inſufficiency of the *Interrogation* for that Purpoſe, in the following Examples.

1ſt, We

1st, We will suppose a dear Friend has been long absent, and returns at a Time little expected. We will likewise suppose, that the Person he comes to visit hears some Person coming up Stairs, and cries out, *Who is there?* This is only a Question, and is mark'd strong enough by the *Interrogation*: But when he sees his Friend, and cries out with Vehemence, *Is it you!* it must be mark'd, though a Question, with an *Admiration*; for there is no other Point that can sufficiently denote the involuntary Emotions of the Soul.

2^{dly}, We will suppose two Persons to have had some Difference; the one says, *Who is that you threaten?* This is a Question, and mark'd strong enough by the *Interrogation*. The other answers, in Anger, *You!* The first Person immediately cries out, in Anger and Astonishment, *Me!* This, though a Question, cannot be properly marked by any other Point than the *Admiration*; therefore when Joy, Anger, Grief, &c. are to be expressed in Writing, no Point but the *Admiration* can do it properly, even in a Question.

I will now give you some Examples in Poetry. In Mr. HUGHES's *Siege of Damascus*, after a Truce between the Christians and the Saracens, Eudocia says;

"All's hush'd around! — No more the Shouts
" of Soldiers
" And Clash of Arms tumultuous fill the Air."

Now by only putting the *Admiration*, in the first Line, two Words forwarder, the whole Sense is inverted; and, instead of Silence and a Cessation of Arms, as expressed in the above two Lines, they will denote Noise and Tumult.

"All's hush'd around no more! — The Shouts of
" Soldiers
" And Clash of Arms tumultuous fill the Air."

In the same Tragedy, after a Series of Misfortunes and the Death of *Phocylas* have brought *Eumenes* to think justly, he concludes it with the following Lines, which are the Moral to the Play;

"Tears vainly flow for Errors learn'd too late,
" When timely Caution should prevent our Fate."

The Sense of these Lines is entirely destroyed by adding two *Points*, and putting them in improper Places: As,

"Tears vainly flow. For Errors learn'd too late,
" When timely. Caution should prevent our Fate."

In Mr. OTWAY's *Orphan*, the good *Acasto* gives the following Advice to his Son, on his speaking, as he thought, too much in his Praise:

"No Flattery, Boy! an honest Man can't live by't;
" It is a little sneaking Art, which Knaves
" Use to cajole and soften Fools withal."

Here the Sense may likewise be destroy'd, by using *Points* in improper Places: As,

"No Flattery, Boy! an honest Man. Can't live by't
" It is a little sneaking. Art which Knaves
" Use to cajole and soften; Fools withal."

The following Speech of *Castalio* to his Father, on his sudden Sickness (in the same Play) I shall give without any Alteration; as it may serve both as a Specimen for the proper Use of *Points*, and for Copies for young Practitioners in Writing.

"Angels preserve my dearest Father's Life;
" Bless it with long, uninterrupted Days!
" Oh! may he live 'till Time itself decay;
" 'Till good Men wish him dead, or I offend him!"

H

I shall

I shall only add four Lines more, from Mr. ROWE's *Fair Penitent*; and, as they express a particular Dependence upon Providence, shall give them only as they are wrote. They are Part of a Speech of *Lavinia* to her Husband, after his Friend had wrong'd him by a false Accusation.

"The holy Pow'r, who clothes the senseless Earth
"With Woods, with Fruits, with Flow'rs and
"verdant Grass,
"Whose bounteous Hand feeds the whole Brute
"Creation,
"Knows all our Wants, and has enough to give
"us."

If you understand well the *Instructions* I have given you, for the Use of *Points*, you will need no other; for, if you can place *Points* properly in one Sentence, you will soon be able to do it, were you to write a Folio Volume.

The Marks of Notes to be met with in Reading are as follow, viz.

1st, The *Apostrophe*, marked thus ('), which is used to abbreviate, or shorten Words: As, *Tho', though; thro', through; 'tis, it is; lov'd, loved; dress'd, dressed*, &c. The *Apostrophe* is likewise, when an s is added to it, the Sign of the *English Genitive Case*: As, *Milton's Works*, viz. *The Works of Milton*; *John's Wife*, viz. *The Wife of John*.

2dly, The *Caret*, marked thus (^), is placed where some Word or Words is left out in Writing, and what is wanting is wrote over it. For Example:

sincere
He was by Nature and generous.
^

3dly, *Parenthesis*, or *Interposition*, is marked thus (), and serves for the Distinction of such an additional Part of a Sentence, as is not necessary to make the

Sense perfect. For Example: "*Telemachus* answered, Oh! whoever you are, whether a Mortal or a Goddess (THOUGH SURE YOUR ASPECT SPEAKS YOU A DEITY) can you be unmov'd at the Misfortunes of a Son; who, seeking his Father through the Dangers of Winds and Seas, has seen his Ship dash'd in Pieces against your Rocks?" *Telemachus*, Vol. I. p. 33. Here you may observe, That the Words between the *Parenthesis* may be left out, without any Obscurity in the Sense: As, "*Telemachus* answer'd, Oh! whoever you are, whether a Mortal or a Goddess, can you be unmov'd at the Misfortunes of a Son," &c. I will give you one Example more: "*Mentor* answered, We were drove upon that Coast by a Storm. We are *Grecians*; the Isle of *Ithaca*, which lies near *Epirus* (WHITHER YOU ARE BOUND) is our Country." *Telemach.* Vol. I. p. 157. This would have been Sense, had the Sentence run thus: "*Mentor* answered, We were drove upon that Coast by a Storm. We are *Grecians*; the Isle of *Ithaca*, which lies near *Epirus*, is our Country." 4thly, *Parathesis*, or *Exposition* (by Printers call'd *Crotchets*) is marked thus [], and serves for the Distinction of such Words as are added by Way of Explication, or of explaining something that goes before. For Example: "No more, no more, my lovely Girl; my innocent, my generous, my irresistible Girl! ---- Were it come to that [IT BECAME ME TO BE UNRESERVED, FOR MORE REASONS THAN ONE, TO THIS SWEET CHILD] ---- Not one Request should my *Emily* make, that Heart and Mind I would not comply with: Not one Wish that I would not endeavour to promote and accomplish for her." History of Sir *Charles Grandison*, Vol. III. p. 53.
5thly,

5thly, A *Paragraph* is marked thus (¶), and is placed at the Beginning of a new Discourse, and shews what is contained in a Sentence or Period. It is frequently used for this Purpose in the Sacred Scriptures.

6thly, A *Section* is marked thus (§), and is used for the Division of a Discourse, or Chapter, into lesser Parts or Portions.

Note, This is used for the same Purpose in common Books, as the *Paragraph* is in the Bible. It is likewise sometimes used to refer to a Note at the Side or Bottom of a Page.

7thly, A *Quotation* is generally marked thus ("), but sometimes thus ('); and denotes that the Words so marked are transcribed from the Writings of another, in his own Words. For Example: "Happy are they, who never wander'd out of the right Path! For they may be able to do Good, in a much greater Perfection." *Telemachus*, Vol. II. p. 199. I will give you another Example: 'To judge well of Men, you must first apply yourself to know what they ought to be: You should know what true and solid Merit is, that you may distinguish such as have it, from such as have it not.' *Ibid.* p. 226.

8thly, An *Index* is marked thus (➤), and denotes that the Passage it points to is very remarkable.

9thly, The *Asterisk*, or *Asterism*, is marked thus (*), and refers to some Note at the Bottom or Side of the Page.

Note, When several of them stand together, thus (*****), they imply that some Part of an Author is lost, or else is too immodest to be read. When used thus (**), they denote something follows that is very particular.

10thly, The *Obelisk*, (or *Dagger*, as it is called by Printers; with the *Double Dagger*, which is thus (†) marked) refers to the Side or Bottom of the Page.

11thly, *Parallels* are thus marked (||), and refer to some Note at the Side or Bottom of the Page.

Note, The Letters of the Alphabet used thus (a), (b), (c), &c. and Figures thus (1), (2), (3), &c. refer to some Note at the Side or Bottom of the Page.

12thly, The *Brace* is marked thus ({) and is used to couple two, or more, Words or Lines together, which have a Relation to each other. It is often used in Poetry, when three Lines have the same Rhyme, which is then called a *Triplet*.

13thly, An *Hyphen* is marked thus (-), and is used to join Syllables of a Word together, which is obliged to be divided at the End of a Line, for want of Room. It is likewise used in Compound Words; as, *Dwelling - House*, *Paper - Mill*, *Cherry - Pye*, &c.

14thly, The *Ellipsis* is thus marked (-----), and fills up the Gap in a Word, or Name, whose Middle Letters are left out on Purpose. As, M-----r, for Minister; T-----n, for Thompson, &c. It also denotes that Part of a Verse or Sentence is left out, either at the Beginning or Ending of a Line. As,

— " Our past Life we scan,
" And ask if Virtue has enlarg'd the Span."

Again :

" So vanish all the Hopes of Men; their Pride,
" And vain Designs" —

It is likewise used to denote Pauses, in Works of Humour: And is also used in Works, where extreme Grief and Distraction

tion of Mind are expressed. For Example:
 "The old Gentleman griev'd as long as
 "Decency requir'd; and, let me tell you,
 "that was a great while----a whole Year----
 "Even the Affection of Sorrow can't hold
 "out above Half the Time now." *Jasper Banks*, Vol. I. p. 15. Again, "To see
 "thee thus, is Joy too great for Words.
 "Farewel----Heaven strengthen thee!----
 "Farewel." *Barnwell*.

Directions for placing the ACCENT.

Accents are placed over *Letters* in Dictionaries, &c. for the Instruction of those Persons who have not had the Advantage of a liberal Education.

An *Acute Accent* over a *Vowel*, marked thus (*á*), denotes the *Stress* of the Voice must be placed upon it. As, *Lában*, *Repást*, &c.

The *Circumflex*, thus marked (*â*), denotes a long and grave Sound. As, *Euphrâtes*, &c.

The *Dialysis*, or *Diæresis*, marked thus (*ë*), denotes it must be pronounced in a distinct Syllable. As, *Raphaëë*, *Ephraïm*, &c.

To these I shall add the *Long*, thus marked (*ā*); and the *Short*, marked thus (*ǽ*). These denote the Quantity of the Syllable over which they are placed, and must be pronounced *long* or *short* accordingly. As, *Wāter*, &c.

In Words of *two Syllables* the *Accent*, or *Stress of the Voice*, is generally on the *first Syllable*: As, *Chágrin*, *Dínner*, &c. But if the *last Syllable* has the *most Vowels* in it, then the *Accent* generally lies on *that*: As, *Deceit*, *Debáte*, &c.

Note, In Proper Names of *two Syllables* the *Accent* is placed on the *first*: As, *Dávid*, *Lában*, &c.

In Words of *more than two Syllables*, the *Accent* generally is placed on the *last but two*: As, *Liberty*, *Declarátion*, *Dedicátion*, &c.

Note, As *many Words* vary from these Rules, the shortest and best Instruction I can give you is, When you find Words don't flow smoothly, when *accented* by them, to lay the *Stress of the Voice* on those Syllables which will give them the smoothest Pronunciation.

Directions for placing the EMPHASIS.

Emphasis, with Respect to *Sentences*, is the same as *Accent* with Regard to *Syllables*; therefore *those Words* in a Sentence which are particularly significant, and shew the Meaning and Beauty of it, should have a greater *Stress of Voice*.

To know *emphatical Words* in Sentences, you must attentively consider the *CHIEF DESIGN OF THE AUTHOR*, which is the best Direction can be given you; for when you are capable of discerning that, you will presently know on which Words to place the *Emphasis*.

When judicious Persons ask a Question, it is easy to comprehend their Meaning, by the *Emphasis* they lay on some *particular Word* or *Words* in it. For Example: *Did your SISTER go in the Coach to Church Yesterday?* If I lay the *Emphasis* on the Word *SISTER*, it is evident I want to know whether it was *She*, or some *other Person*. If I lay the *Emphasis* on the Word *COACH*, it is plain I want to know whether she *walk'd* or *rid*. If I lay the *Emphasis* on the Word *CHURCH*, you are certain that I know she *rid* in the *Coach*, but that I want to be informed whether *She* went to *Church*, or *elsewhere*. But if I lay the *Emphasis* on the Word
 YESTERDAY,

YESTERDAY, then it denotes that I am satisfied your *Sister* did go in the *Coach*, and to *Church*, but that I want to know the particular Time, whether it was *Yesterday*, or some preceding Day.

Many Authors distinguish *emphatical Words* by a different Character, viz. *Capitals*, *Small Capitals*, or *Italick*, according to the *Emphasis* they lay upon them. *Capitals* denote an extraordinary *Emphasis*; *Small Capitals* something less; and *Italick* less than either.

Of VOWELS in General.

No *Vowels*, except *o* and *e*, are wrote double at the End of a Word.

Of CONSONANTS in General.

No *Consonants*, except *b*, *d*, *f*, *g*, *l*, *n*, *r*, and *s*, are wrote double at the End of a Word.

Of PARTICULAR LETTERS.

Never write double *a*, unless in *Proper Names*.

Write *c* between a *Vowel* and *k*, in Words of *one Syllable*, unless *k* has *e* after it. In Words of *two*, or *more Syllables*, the *k* is frequently left out, because not in their Originals: As, *Musick*, or *Musick*; *Public*, or *Publick*, &c.

You must not write *e final* after *two Consonants*, unless the last *Consonant* is *c*, *g*, *h*, or *s*.

After *one Vowel* no Word, except of and *if*, conclude with one *f*.

No *English Words* end with *i*.

The *Consonant j* always begins a *Syllable*.

When *k* begins a Word, it is always followed by either *e*, *i*, or *n*.

No Word of *one Syllable* ends with *single l*, when the *l* is preceded by *one Vowel only*.

You must write *two Vowels* after *q*, of which *u* is always the first.

The *long s* must never end a Word; neither must it be wrote immediately after the *short s*.

Never write *u* after *w*.

The *Consonant v* is always wrote *single*, and never *before a Consonant*.

CHAP. XVII.

Directions for chusing and hardening Quills; for making and mending Pens; and for making and preserving Inks, &c.

CHUSE the first, second or third Quill in the Wing of a Goose, Raven or Crow; of which those that are round and clean, are best.

To dutch, or clarify Quills.

Scrape the Film, or Skin, from your Quills, and cut the Ends off; then put the

Barrels into boiling Water, into which put a little Allum and Salt. Let them boil about a Quarter of an Hour, and then dry them in a Pan of hot Sand, or in an Oven, after the Bread, &c. is taken out.

To make Quills extremely hard.

You must cut off the Tip-ends, to let the Water into the Barrels; after which,
1 tie

tie them up in Bunches, and put them into a Pot of cold Water. Lay a Piece of Board over them, to keep them under Water, and boil them an Hour over a gentle Fire. Take them out by the Feather-ends, and shake the Water out of the Barrels; then open the Bunches, and spread them thinly in a slack Oven, after Bread, &c. has been baked. Let them lie there all Night, and they will be extremely hard.

Directions for making or mending a Pen.

Scrape the thin Rind, or Film, from your Quill with the Back-Edge of your Penknife. Hold the Quill in your Left-hand, with its Feather-end from you, and then enter the Back thereof sloping. Cut off as much in Length, as the Quill is in Breadth; and answer that with such another Cut on the Inside, like an Opposite to the former. You must then turn the Quill, and enter the Edge of your Penknife even in the Back thereof. It must be exactly in the Midst of the Half-round, neither inclining the Blade of your Penknife one Way or other, lest your Slit be made awry. Put the Peg of your Penknife-Haft up the Quill, if it has one; if it has not, put up the End of a whole Quill: Then, with a sudden Twitch, force up the Slit, holding the Thumb of your Left-hand hard upon the Back of the Quill, to keep the Slit from running farther than you chuse it should go. When you have done this, enter your Penknife sloping in the other Side above the Slit, about twice the Breadth of your Quill, and cut away the Cradle-piece; after which turn the Back of your Quill upwards, and cut down to the End of the Slit, the Cheek or Shoulder-pieces; in doing which turn the Penknife, on both Sides, towards the Back of the

Quill. Put the Inside of the End, or Nib, of your Pen upon the Nail of your Left-hand Thumb, and hold the Quill fast between the Fore-finger and Middle-finger of that Hand: After which, to finish the Nib, enter the Edge of the Penknife sloping on the Back of the Pen, near the End thereof; then immediately turn the Edge of it almost downright, and cut it off.

When you mend your Pen, first clear it well from the Ink that sticks round it, and then proceed as before directed.

Note, If your Quill be harder than you like it, put it for a short Time in Water: If too soft, harden it in warm Sand, Ashes, or twirle it about between your Hands before a Fire: If too thick, pare a little from the Back of the Nib: If too thin and weak, then strengthen your Pen with a short Slit, a short Nib, and a broad Shoulder.

To make common Black Ink.

Take a Quart of Rain or River-Water, but Rain-Water is best; put into it three Ounces of Galls grossly bruised, Half an Ounce of Gum Arabic, of Copperas and Roch Allum each a Quarter of an Ounce, Half an Ounce of common Salt, and a Spoonful of Brandy. Shake all up together in the Bottle or earthen Pot, and it will be fit for Use in a Fortnight.

To make the best Black Ink.

Take a Quart of Rain-Water, if you can get it; if not, River-Water; put it into a Stone or strong Glass Bottle, or earthen Pot with a narrow Mouth, to keep it free from Dust: Then put into it, bruised pretty small, four Ounces of fresh blue Galls of *Aleppo*, which are stronger than *Smyrna* Galls, two Ounces of Copperas that

that is clean, rocky and green, two Ounces of clean, bright and clear Gum Arabic, and a Quarter of an Ounce of Roch Allum. Shake or stir it well every Day; and, in about a Month's Time, you will have an excellent Ink.

Note, Your Bottle or Pot must hold more than a Quart, that there may be room for the Ingredients, and to shake the Liquor. The longer you keep this Ink, the better it will be for Use.

To make fine Japan, or Shining Ink.

Take a Quart of Rape Vinegar, put it into a strong Stone or Glass Bottle, or earthen Pot with a narrow Mouth: Then put into it Gum Arabic and Roman Vitriol, of each a Quarter of an Ounce, and *Smyrna* Galls, well bruised, a Quarter of a Pound. Put it in a warm Place, and stir it often, till the Liquor becomes black. After you see the Liquor is black, add a Quarter of an Ounce of Ivory-Black, and two large Spoonfuls of Seed-Lac Varnish, which will make a curious Black Shining Ink.

To make a very good Red Ink.

Take a Pint of Stale Beer, two Ounces of Brazil-Wood ground to Powder, Two-Pennyworth of Cochineal, two Ounces of Roch Allum, and one Ounce of Gum Arabic. Boil these together over a gentle Fire for about Half an Hour, then strain the Liquor through a Flannel, bottle it up, stop it down very close, and keep it for Use.

To make an Ink for marking Linnen, which will never wash out.

Take three Ounces of Horse-beans, burn them in a Shovel over the Fire, and beat

them to a Powder; then tie the Powder in a Piece of Linnen, and boil it Half an Hour in a Pint of the Juice of Sloes. Bottle it up, stop it down close, and keep it for Use.

Note, This makes an excellent Writing-Ink, which no Art can discharge or Time deface. You may likewise mark more Linnen with this Ink in an Hour, than can be done with a Needle in many Days. You must observe the Linnen be dry, when you go to mark it; then take a clean Pen, and write your Letters on the Linnen in the same Manner you would on Paper. When the Linnen is wash'd, the Marks are of a fine Purple Colour; and has this great Advantage above marking with a Needle, that there is no Way of removing whatever Marks are put on, but by cutting the Piece out.

To make Ink Powder.

Take five Ounces of the clearest and best *Smyrna* Galls, bruise them to a Powder, and sift it very fine; then add an Ounce of White Copperas, an Ounce and Half of Roman Vitriol, Half an Ounce of either Gum Arabick, or Sandarach. Bruise and sift them very fine; and, notwithstanding the Powder will appear White, yet a little of it being put into Water will presently change it. One Ounce of this Powder will make a Pint of very black Ink.

N. B. You may make what Quantity of any of the before-mention'd Inks you please, by adding or diminishing the Ingredients in Proportion to your Liquid.

To keep Ink from freezing.

When the Frost is very severe, Ink will be apt to freeze, which destroys its beautiful Blackness;

Blackness; therefore put a few Drops of Brandy, or other spirituous Liquor, into it, and it will not freeze after that.

To keep Ink from moulding.
Put a little common Salt into it, and it will prevent its moulding.

C H A P. XVIII.

Directions for WRITING; by which a Person, though entirely ignorant of that ART, may write a good Hand in twenty-four Hours, WITHOUT THE ASSISTANCE OF A MASTER.

MANY Persons, who teach young Gentlemen and Ladies to write, engage to do it in *twenty-four Hours*. They do so-----But not in the Compass of a natural Day, as many imagine; but come an Hour each Day, for *twenty-four Days*-----So that, in Fact, they are *twenty-four Days* before they are taught.

Now in this Time I will engage, if you will observe my Directions, you shall write a good Hand, **WITHOUT THE ASSISTANCE OF A MASTER**; and, consequently, **WITHOUT THE EXPENCE**.

I will suppose you entirely ignorant of the Art of Writing, therefore must desire you carefully to observe the following Directions.

How to hold the Pen.

You must hold the Pen in your Right-hand, between your two Fore-fingers and Thumb. Your two Fore-fingers must be extended almost strait, and your Thumb bend a little outward: The hollow Side of the Pen must be downwards, and the Nib of it flat upon the Paper. Let your Pen rest between the two upper Joints of the Fore-finger, and on the End of the Middle-finger, about an Inch from the Nib; and

let the Ends of the Little-finger, and the Finger which is next to it, bend in towards the Palm of the Hand, and be about Half an Inch distant from the End of the Middle-finger.

How to place your Copy, and the Paper you write on.

It is best to begin with large Writing, because it enables you to move your Pen with the more Ease; and when you can write a large Hand, you will soon be capable to write a small One: Therefore chuse the first Copper-Plate for your Copy, which is **ROUND TEXT**. Open *this Book* at the Copy before-mention'd, which you will find to follow *Page 40*; put a Piece of fine, *thin* Post-Paper over it, and all the Letters of your Copy will appear through the Paper. Chuse a Pen with a Nib as broad as the fullest Stroke in your Copy, and hold it as before directed. Let the Book lie directly before you on a Desk, Table, &c. and your Right-hand rest only on the Top of your Little-finger; and be careful that no other Part of your Pen-Hand or Wrist touch the Paper, or Desk, &c. you write on: But rest your Arm, between the Wrist and Elbow, very lightly. You must keep your

your Body upright, and from touching the Desk, &c. Your Elbow must be almost close to your Side, and the Feather-end of your Pen pointed towards the outer Part of your Right-shoulder. For the *leaning* Hands, you must turn your Left-side a little towards the Desk, &c. For the *upright* Ones, keep your Body directly before it, and your Right-elbow turned outwards from your Side. Let the Weight of your Body rest upon your Left-arm, and keep down the Paper with your Left-hand.

How Beginners should learn to write.

When you have placed your Paper over your Copy, as before directed, with your Pen carefully *trace* the Round Text *Great Letters*, and then the *Small Ones*.

Observe that you make your Strokes *fine* or *full*, as they appear from the Letters of your Copy through your *fine, thin* Post-Paper.

Note, You may buy the Post-Paper, before-mentioned, at any Stationer's.

Trace *Single Letters* on your Paper for *six Days*, employing yourself in this Manner only *ONE HOUR* in each Day; in which Time you will easily *trace* the *Great* and *Small* Alphabets.

The *first Day*, when you have *traced* your *two* Alphabets, take them off this Book. Save the Alphabets you have traced, in order to compare them with your future Performances; for, by this Means, you will see what Improvement you make.

The *second Day* cover your Copy with another Piece of *fine, thin* Post-Paper, as before directed, and trace the *same* Alphabets again. Save them, and see whether the Letters are *better* than those you traced the *first Day*; which you may easily

know, by comparing them with the Copper-Plate Copy.

Follow this Method *four Days* more; always saving your Alphabets, to see how you improve.

After you have pursued this Method about *an Hour* each Day, for *six Days*, then lay the *same* Copper-Plate Copy before you, and try whether you can make the *Great* and *Small Letters* of the Alphabet, by *only* looking on them. To do which, you must not lay the Paper over the Copper-Plate Copy, as before; but as near you, as you find convenient.

Observe well the *Size* and *Make*, and the *full* and *fine Strokes* of the Letters of your Copper-Plate Copy, before you endeavour to write by it; for, by so doing, you will learn the sooner.

Save the Alphabets you write from the Copper-Plate Copy, for the Reason before given; and continue writing in this Manner from your Copy *an Hour* each Day, for *six Days* more, which will make *twelve Days* since you began to learn. Compare your Writing each Day, as before directed.

The *thirteenth, fourteenth* and *fifteenth Days*, for *an Hour* each Day, *trace* the first Joining-Copy, in the *ROUND TEXT*; the Words of which are, *AVOID BAD COMPANY*. Do it, by putting *fine, thin* Post-Paper over the Words, as before directed; and save what you *trace*, for the Reason before given.

The *sixteenth, seventeenth* and *eighteenth Days*, for the same Time each Day, *trace* the second Joining-Copy, in the *ROUND TEXT*; the Words of which are, *BE USEFUL IN LIFE*. Do it as before directed, and save what you *trace*.

The *nineteenth, twentieth* and *twenty-first Days*, for the same Time each Day, *write* (not *trace*) the first Joining-Copy.

in the **ROUND TEXT**, viz. **AVOID BAD COMPANY**. Place your Copy at a convenient Distance before you, and observe well the *Size and Make*, the *full and fine Strokes* of the Letters, as before directed for writing the Letters of the *Great and Small Alphabets*. Save what you write each Day, for the Reason before given.

The *twenty-second, twenty-third and twenty-fourth Days*, for the same Time each Day, write (not trace) the second Joining-Copy, in the **ROUND TEXT**, viz. **BE USEFUL IN LIFE**. Do it in the Manner before directed, and save what you write.

By practising in this Manner one Hour

each Day, viz. Half an Hour in the Forenoon and Half an Hour in the Afternoon, for *twenty-four Days*, you will be able to write a tolerable Hand; and, if you apply yourself to it with Diligence and Care, you will, in a very short Time, be capable of writing elegantly.

When you are inclin'd to learn other Hands, (of which there are various Copies in this Book) begin by tracing the Alphabets on fine, *thin* Post-Paper, as before directed; after which write them, placing your Copy at a convenient Distance. Then trace and write your Joining-Copies, as before directed. Save what you trace and write, to see how you improve.

C H A P. XIX.

Directions for those who would write elegantly.

AS I have, in this Book, given Alphabets and Copies of all the Hands now in Use (which I have had engraved on Copper-Plates from Writing, done by the best Masters) you will easily see what Improvement you make, by comparing any Hand you are disposed to write, with the same Hand in the Copper-Plate Copy: But, in order to enable you to write **WELL**, without looking at any Copy, please to observe the following Directions.

1. You must get a perfect Idea, or Notion, of a good Letter. This you may easily do, by making frequent and nice Observations of a correct Copy.

2. You must next endeavour to, get such a Command of Hand, as may enable you to express that Idea upon Paper, with your Pen. This you must attain, by constantly and carefully writing after good Copies,

and well observing the Niceties and Excellencies of the Hands you would be Master of.

3. Let your Writing have a due Proportion of the Characters throughout the Whole.

4. Observe that all your Letters have a natural Inclination, or Leaning, one to another; and that they have a clean, smooth Stroke, that they may appear with a masterly Boldness and Freedom.

5. Regulate the Proportion of your Letters by the *o* and *n*.

6. Observe that you make all the Body-Strokes of your Letters with the Full, and all the Hair-Strokes with the Corner of your Pen; and that your Hair-Strokes be proportioned to your Body-Strokes, and answer one another.

7. Mind that all your Letters, which have

have no Stems either above or below the Line, be even at Top and Bottom.

8. Let those Letters which have Stems above the other Letters, be equal in Length to *l*, except *t*; and, in some Hands, a few other Letters. Which those Letters are, you will find by examining the Copper-Plate Alphabets in this Book.

9. Those Letters which have Stems below the others, should be equal in Length to *j*.

10. Let all your Capital Letters be equal in Height to the small *l*, and the Stroke something stronger.

11. Keep your Words at a due Distance from each other. After a Comma, Semi-colon and Colon, leave a little more Space, or Distance, than you do after Words which have no Points; and after a Period, or Full

Stop, let the Space be twice as large, unless the Period only denotes an Abbreviation.

12. Let the Distance between Line and Line be twice the Length of *l*, that the Stems of your Letters may not interfere with each other.

13. Observe that you NEVER lean hard on your Pen.

14. When you mix Figures among your Writing, make them something larger than the Hand you write, and let them slope, or lean, a little; but when Figures are ranged in Columns, make them upright.

Note, The Nib of your Pen, in most Hands, should be the Breadth of the full Stroke of your Letters; but, in the *Italian* Hand, the Nib should be a little finer, and the Slit longer.

CHAP. XX.

Directions for writing Figure-Hand; another Hand which is difficult to read; and a new and easy Short-Hand.

Figure-Hand is more for Amusement than Use; but, as some of my Readers may be desirous to know how to write it, I will inform them as briefly as I can.

For *a, e, i, o, u, y, l, m, n, r*.
Put 1, 2, 3, 4, 5, 6, 7, 8, 9, 0.

Note, The other Letters must be wrote as usual.

For Example:

Miss Worthy's Compliments to Miss Thorowgood. She hopes she is well, and intends to pay her a Visit this Evening.

The same in Figure-Hand.

*M3fs W4oth6's C48p73829ts t4 M3fs
Th4o4wg44d. Sb2 h4p2s p2 3s w277.
19d 39t29ds t4 p16 b2o i V2f3t
tb3s 2v2939g.*

As Figure-Hand may be learned in an Hour's Time, the above Example will be sufficient.

How to write a Hand which is difficult to read.

Write every Letter, in each Word, Backwards,

wards, and there are very few People that can read your Writing.

For Example :

Mr. Loveworth's Compliments and best Wishes to Miss Polly Goodchild; who now can assure her, that her Parents have consented to make him the happiest of Men.

The same wrote Backwards.

*rM s'htrowevoL stnemilpmoC dna tseb
sehfiW ot siM yllOp dlilhcdooG; ohw
won nac erussa reh, tabt reh stneraP
evab detnesnoc ot ekam mib eht tseippab
fo ne M.*

Note, This Writing is likewise more for Amusement than Use.

How to write a new and easy Short-Hand.

As Persons in Business have frequent Occasions to make Memorandums, write Letters, &c. the teaching them a plain, yet expeditious Short-Hand, will certainly be of great Use: I shall therefore give them Directions for the doing this, *only* by the Letters of the Alphabet, without using any other Mark, or Character; for, by a Multiplicity of Marks or Characters, many are so puzzled, that they often either not try to learn, or give over after many fruitless Attempts.

The Method I propose is this: If a Word has but one Syllable, to write the first and last Letter for the Word; and sometimes the two last Letters, to distinguish it from some other Word; if more than one Syllable, to write the first Letter of every Syllable; and of the last Syllable, the first and last Letter.

Note, Names of Places, and Surnames of Persons should be wrote at Length, to prevent Mistakes: But Numbers, Sums of Money, Weights and Measures, may be abbreviated the usual Way.

The following Abbreviations will better explain my Meaning.

te the
tu thou
tt that
wt what
tn than
wn when
hw how
nw now
ad and
fr for
fm from
ws was
whh which
shd should
wd would
cd could
wre where
wrese wherefore
tre there
trefe therefore
nvtls nevertheless
wh with
whn within
wht without
oht ought
noht nought
Cmd Command
Cmdmt Commandment
gd good
Gdnfs Goodness
bd bad
Bdnfs Badness
Gf Grief
bf brief
Tf Thief

Round Text..

A B C D E F G H I J

K L M N O P Q R

S T U V W X Y Z Z..

a b c d e f g h i j k l m n o

p q r s t u v w x y z z..

Avoid bad Company.

Be useful in Life.

J. Pack Sculp.

James M. Smith

1830

1831

1832

1833

1834

1835

1836

Round Hand,

A B C D E F G H I J

K L M N O P Q R S T

U V W X Y Z

a b c d e f g h i j k l m n o p q r s t u v
w x y z z

Carefully guard against Anger.

Diligently attend your Business.

Examine your Conduct every Day.



Running Hand

A B C D E F G H I K L M N
O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0

Fear and love your Almighty Creator.

Give Alms. liberally to the Poor.

Hear much, and speak but little.

Judge with Deliberateness and Candour.

Knowledge is worthy being sought after.

Live each Day, and know thyself.

J. Pack Sculp.



Italian.

A B C D E F G H I J K L M N O

P Q R S T U V W X Y Z z.

a b c d e f g h i j k l m n o p q r s t u v w x y z z.

Many flatter for their own Ends.

Never forsake a Friend in Adversity.

German Text.

A B C D E F G H I J K L M N O

P Q R S T U V W X Y Z z.

a b c d e f f g h i j k l m n o p q r s t u v w x y z.

Oben vor Superiors.

Handwritten text at the top of the page, possibly a title or header.

Several lines of handwritten text in a cursive script, likely a letter or a short story.

A decorative flourish or separator line.

More lines of handwritten text, continuing the narrative or letter.

A final decorative flourish or separator line at the bottom of the page.

Alphabets in the *Old English* Character.

A B C D E F G H I K L
M N O P Q R S
T U V W X Y Z

a b c d e f g h i j k l m n o
p q r s t u v w x y z &

Alphabets and Copies in the *Roman* and *Italick* Characters.

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

a b c d e f g h i j k l m n o p q r s t u v w x y z &

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

a b c d e f g h i j k l m n o p q r s t u v w x y z &

Poverty is not to be dispised.

Quarrellsome Persons bear their own Punishment.

Rely always stedfastly on Providence.

Strive to be virtuous rather than rich.

The Covetous are always in Want.

Use every One with Good-Manners.

Wrath is turned away by a soft Answer.

Xenophon accounted wise Men happy.

Youth is the Time to treasure up Knowledge.

Zealously assist, even Strangers, in Distress.

ALPHABET OF THE
ROMAN LETTERS
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

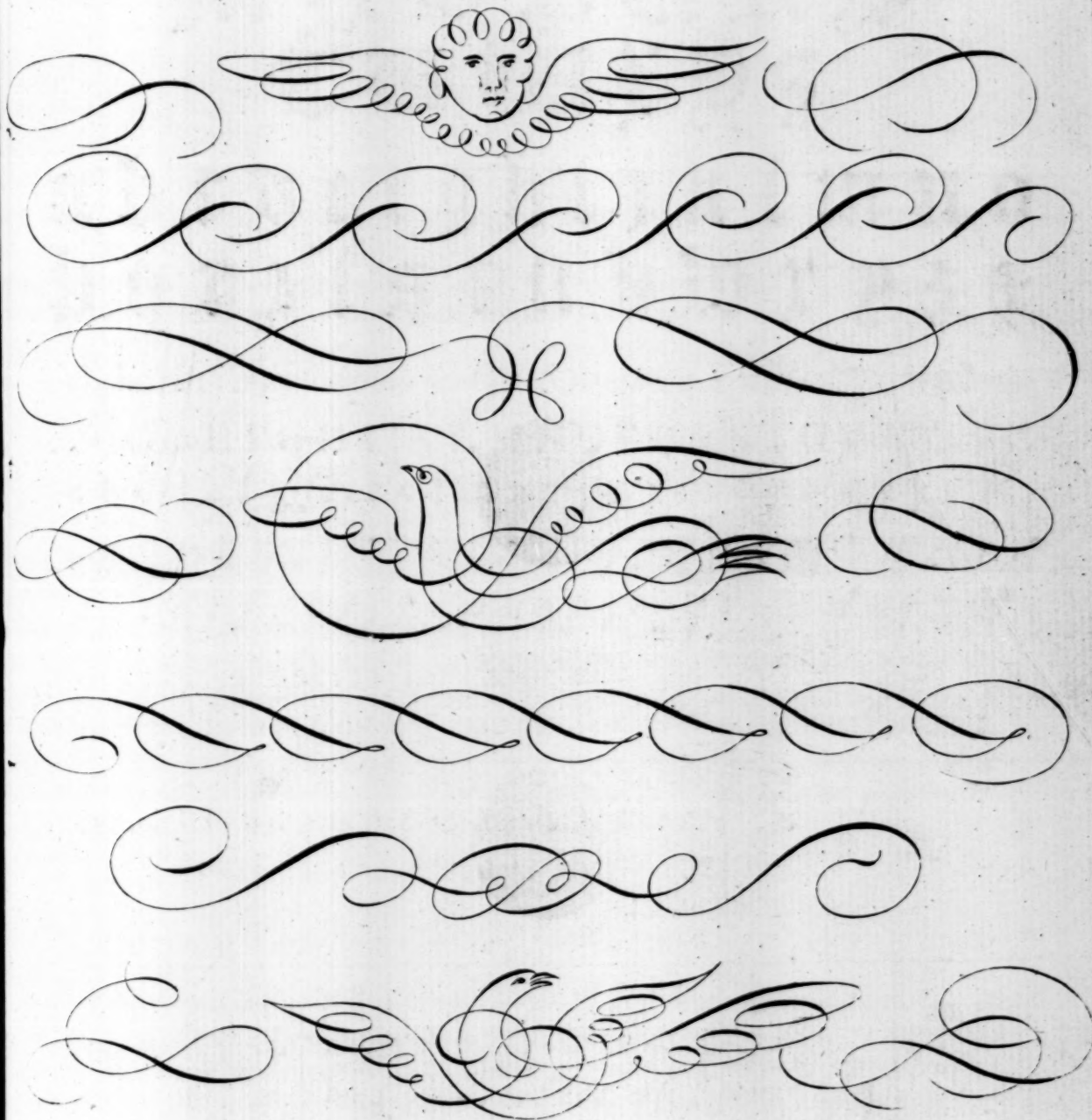
ALPHABET OF THE
GREEK LETTERS
Α Β Γ Δ Ε Ζ Η Θ Ι Κ Λ Μ Ν Ξ Ο Π Ρ Σ Τ Υ Φ Χ Ψ Ω

ALPHABET OF THE
HEBREW LETTERS
א ב ג ד ה ו ז ח ט י כ ל מ נ ס ע פ צ ק ר ש ת

ALPHABET OF THE
ARABIC LETTERS
ا ب ج د ه و ز ح ط ق ك ل م ن ه و Z



Ornaments for the Tops and Bottoms of Pages.





Lf Leaf
Gdn Garden
Fd Field
Fld Flood
Cvstn Conversation
Rfmrtn Reformation
Pfre Pleasure
Hppnfs Happiness
Cft Comfort
Dlht Delight, &c. &c. &c.

Note, When the first Syllable ends with a y, and the next begins with a Vowel, then take the first and last Letter of the first Syllable, and only the last Letter of the other Syllable, viz. *Pyk*, *Physick*; *cyg*, *crying*; *tyg*, *trying*, &c. Words of only two Letters are best wrote at Length.

I will now give you an Example, for your better understanding this Method of Short-Hand.

"Accustom yourself, O *Telemachus*!
"not to expect, even from the greatest

"Men, any more than what human Nature
"is capable to perform. Unexperienced
"Youth gives Way to a presumptuous Hu-
"mour of censuring and criticizing, which
"gives it a Disgust for all the Models it
"ought to imitate; and throws it, at last,
"into an incurable Indocility." *Telema-*
"chus, Vol. II. Page 13.

The same in this new Short-Hand.

"Acstn yllf, O *Telemachus*! nt to
"epct, evn fm te gft Mn, ay mre tn wt
"hmn Ntre is cpble to pfm. Ueprecd Yth
"gves Wy to a pftous Hmr of cfrng ad
"ctczng, whh gves it a Dgft fr al te Mdls
"it oht to imtte; ad thws it, at lft, ito
"an icrble Idclty." *Telemachus*, Vol. II.
"Page 13.

This Method of Short-Hand you may easily learn in two or three Hours; and, when you are perfect in it, may be able to take down Tryals, Orations, &c. as fast as delivered from the Mouths of the Witnesfes, or is pronounced by the Orator.

C H A P. XXI.

An Explanation of Abbreviations in Writing; how to superscribe and begin Letters, to Persons of Distinction; how to make Sealing-Wax and Wafers; and how to take the Impression of any Leaf, for Needle-Work or Colouring.

Nothing puzzles Youth (or even adult Persons, who have not had a liberal Education) more than Abbreviations in Writing, or more exposes their Ignorance to Men of Letters; I shall therefore, in order to make my Book as useful as possible, give my Readers all the Abbreviations I can at present recollect, made use of either by Men of Learning or Business,

with their Explanations, and which are as follow:

A. or An. for Answer
A. B. (or B. A.) *Artium Baccalaureus*,
Batchelor of Arts
Abp. Archbishop
Abr. Abraham
Acct. Account

L

A. D.

A. D. <i>Anno Domini</i> , in the Year of our Lord	Cl. <i>Clericus</i> , Clerk, Clergyman
Adml. Admiral	Col. Colossians
Admr. Administrator	Col. Colonel
Agt. Against	Comrs. Commissioners
Alex. Alexander	Co. or Comp. Company
A. M. before Noon	Co. County
A. M. (or M. A.) <i>Artium Magister</i> , Master of Arts	Const. Conitable
A. M. <i>Anno Mundi</i> , in the Year of the World	Con. Constance
Amot. Amount	Conts. Contents
Amst. Amsterdam	C. C. C. Corpus Christi College
And. Andrew	Corresp. Correspondent
Anth. Anthony	Cor. Corinthians
A. R. <i>Anno Regni</i> , in the Year of the Reign	Cr. Creditor
Ap. Apostle	Curt. Current
Apr. April	C. S. <i>Custos Sigilli</i> , Keeper of the Seal
Ar. Arthur	C. P. S. <i>Custos Privati Sigilli</i> , Keeper of the Privy Seal
Ass. Assizes	D. in Number, five Hundred
Aug. August	D. Duke, Dukedom, Dutcheffs, or Dutchy
B. D. <i>Baccalaureus Divinitatis</i> , Bachelor of Divinity	Dan. Daniel
Bar. Baruch	Dav. David
Bart. Baronet	D. D. Doctor of Divinity
Barth. Bartholomew	Dec. or xber. or 10ber. December
Benj. Benjamin	Decd. Deceased
Bp. Bishop	Den. Denis
B. V. Blessed Virgin	Dep. Deputy
B. V. M. Blessed Virgin MARY	Deut. Deuteronomy
Bucks. Buckinghamshire	Devon. Devonshire
C. in Number, an Hundred	Dit. or Do. <i>Ditto</i> , the same
Cant. Canterbury	Dr. Doctor, or Debtor
Capt. Captain	Dor. Dorothy
Cent. <i>Centum</i> , an Hundred	B. Earl, Evening, or East
Chan. Chancellor	E. A. P. Priest of the Church of ENGLAND
C. or Chap. Chapter	Ecc. Ecclesiastes
Cha. Charles	Ecclesi. Ecclesiasticus
Chr. Christopher	Edm. Edmund
Ch. Church	Edw. Edward
Chron. Chronicles	E. g. or ex. gr. <i>Exempli Gratia</i> , for Example
Cit. City, Citizen, Citadel	Elen. Eleanor
Clem. Clement	Eliz. Elizabeth
	Engd. England
	Eph. Ephesians
	Efd. Eddras

Esq; Esquire	Jan. January
& et, and, &c. <i>et cætera</i> , and the rest, and so forth	Id. <i>Idem</i> , the same
Exr. Executor	Ib. <i>Ibidem</i> , in the same Place
Exod. Exodus	i. e. <i>id est</i> , that is
Exon. Exeter	I. H. S. <i>Iesus Hominum Salvator</i> , Jesus Saviour of Men
Ez. Ezra	Jer. Jeremiah
Ezek. Ezekiel	Insta. Instance
Feb. February	Inst. Instant
F. R. S. or R. S. S. Fellow of the Royal Society	Impl. Imperial
Fran. Francis or Frances	Jno. John
Fred. Frederick	Jon. Jonathan
Fret. Freight	Jos. Joseph
Gab. Gabriel	Josh. Joshua
Gal. Galatians	Isa. Isaiah
Gar. Garrison	Judg. Judges
Gen. Genesis	Jul. July
G. R. <i>Georgius Rex</i> , King GEORGE	Jun. June
Gent. Gentleman	J. D. <i>Juris Doctor</i> , Doctor of the Law
Genl. General	Kg. King
Genmo. Generalissimo	Kt. Knight
Geo. George	L. in Number, Fifty
Ger. Gerrard	L. or Lib. Book
Gilb. Gilbert	Lament. Lamentations
Govr. Governor	Lau. Laurence
Greg. Gregory	Leo. Leonard
Gr. Gros	Levit. Leviticus
Hab. Habakkuk	Lew. Lewis
Hag. Haggai	L. or Lin. Line
Han. Hannah	Ld. Lord
Hants. Hampshire	L. C. J. Lord Chief Justice
Heb. Hebrews	L. L. D. or LL. D. <i>Legum Doctor</i> , Doc- tor of Laws
Hen. Henry	L. S. the Place of the Seal
Holld. Holland	L. s. d. <i>Libri, Solidi, Denarii</i> , Pounds, Shillings, Pence
Hon. Honourable	L. s. d. q. <i>Libri, Solidi, Denarii, Qua-</i> <i>drantes</i> , Pounds, Shillings, Pence, Far- things
Hond. Honoured	lb. a Pound Weight
Honrs. Honours	Lieut. Lieutenant
Hof. Hosea	Lancash. Lancashire
Hum. Humphry	Lyd. Lydia
Hund. Hundred	M. in Number, a Thousand
I. in Number, One	
Ja. James	
Jac. Jacob	

Ma. Mary	Oct. or 8ber. October
Mac. Maccabees	Oli. Oliver
Madm. Madam	Omnip. Omnipotent
M. A. Master of Arts	O. S. Old Stile
Maj. Majesty	O. W. Old Word
Mal. Malachi	Ow. Owen
Mar. March	Oxon. Oxford
Mar. Margaret, Martha, Margery	P. or Pag. Page
Marq. Marquis	Pat. Patrick
Math. Mathematicks	Part. Partner
Matt. Matthew	Parl. Parliament
M. D. <i>Medicina Doctor</i> , Doctor of Physick	P. per, by
Md. Memorandum	Pd. paid
Messrs. Masters	Pen. or Penult. the last but one
Mercht. Merchant	Per Cent. <i>per Centum</i> , by the Hundred
Mic. Micah	Pet. Peter
Mich. Michael, Michaelmas	Phil. Philip
Minr. Minister	Philip. Philipians
Middx. Middlesex	Philem. Philemon
Mr. Master	Philom. <i>Philomathes</i> , Lover of Learning
Mrs. Mistress	Philo-math. <i>Philo-mathematicus</i> , Lover of
Monf. Monsieur	Mathematicks
Mof. Moses	P. M. Afternoon
MS. Manuscript	Prest. Present
M. S. <i>Memorie Sacrum</i> , Sacred to the	Prefidt. President
Memory	Proct. Proctor
MSS. Manuscripts	Prop. Proposition
N. Note, or North	Prov. Proverbs
Nah. Nahum	P. S. <i>Post Scriptum</i> , Postscript, after written
Nat. Nathanael	Pfal. Psalm
Neh. Nehemiah	Q. Question or Queen
Nic. Nicholas	q. d. <i>quasi dicat</i> or <i>dicas</i> , as much as to say
No. Number	q. l. <i>quantum libet</i> , as much as you please
Nt. Neat	Qrt. Quart
Northn. Northampton	Qt. Quantity
N. B. <i>Nota Bene</i> , mark well	Qr. Quarter, or fourth Part
n. l. <i>non liquet</i> , it does not appear	Ra. Ralph
Nov. or 9ber. November	Ran. Randal
N. S. New Stile	Reb. Rebecca
Numb. Numbers	Recd. Received
Obad. Obadiah	Recr. Receiver
Ob. <i>Obolus</i> , Halfpenny	Regr. Register
Obedt. Obedient	Remr. Remainder
Obj. Objection	R. Rex, King, or Regina, Queen

Regt. Regiment
 Rev. Revelations
 Rev. Reverend
 Rt. Rev. Right Reverend
 Rt. Hon. Right Honourable
 Rob. Robert
 Rog. Roger
 Rol. Roland
 Sam. Samuel
 Sa. Sarah
 S. or St. Saint
 sic. *scilicet*, that is to say
 S. South
 Salop. Shropshire
 Sect. Section
 Sept. or 7ber. September
 Serj. Serjeant
 Serv. Servant
 Sh. Shire
 Sim. Simon
 Sol. Solution
 Spa. Spanish
 Sr. Sir
 S. T. P. *Sacrae Theologiae Professor*, Professor of Divinity
 S.S. T. P. *Sacro-Sanctae Theologiae Professor*, Professor or Doctor of Divinity
 Templ. Temporal
 Theo. Theophilus
 Thef. Theſſalonians
 Tho. Thomas
 Tim. Timothy
 Tit. Titus
 Tob. Tobit or Tobias
 Tot. Total
 Treasf. Treasury
 Tr. Tare
 Trt. Tret
 V. in Number, Five
 Val. Valentine
 V. or Ver. Verse
 V. or Vid. *Vide*, see
 V. D. M. *Verbi Dei Minister*, Minister of the Word of God

v. g. *Verbi Gratia*, for Example
 Vicr. Vicar
 Victr. Victualler
 viz. *videlicet*, to wit, namely
 ult. *ultimus*, the last
 W. West
 Wal. Walter
 Wardn. Warden
 Westmr. Westminster
 Will. or Wm. William
 Win. Winifred
 Wilts. Wiltshire
 Wt. Weight
 wt what
 wch which
 wth with
 wn when
 Worl. Worshipful
 Worp. Worship
 wondl. wonderful
 X. in Number, Ten
 Xt. CHRIST
 Xn. Christian
 Xtms. Christmas
 ye the
 yn then
 yor your
 ys this
 yt that
 Zach. Zachary
 Zech. Zechariah
 Zeph. Zephaniah

Characters and Abbreviations made use of by Physicians.

R. Take
 ℔ a Pound, or a Pint
 ʒ an Ounce
 ʒ a Drachm
 ʒ a Scruple
 ā a like Quantity of each
 Cochl. a Spoonful
 Cong. a Gallon
 M

C. C. Hartshorn.
 C. C. C. Burnt Hartshorn
 Gr. a Grain
 Gutt. a Drop
 M. an Handful
 P. a Pugil, or the eighth Part of a Handful
 P. E. Equal Quantities
 q. s. a sufficient Quantity
 S. A. according to Art
 fs. Half of any Thing
 S. V. R. Spirit of Wine rectify'd

*How to superscribe and begin Letters to
 Persons of Distinction.*

To the KING.

To the King's most Excellent Majesty.
Sire, or May it please Your Majesty.

N. B. The first is for the Supercription,
 which is to be wrote on the Outside; the
 other, which is in a different Character, is
 for the Beginning.

To the QUEEN.

To the Queen's most Excellent Majesty.
Madam, or May it please Your Majesty.

To the ROYAL FAMILY.

To His Royal Highness.
*Sir, or May it please Your Royal
 Highness.*
 To Her Royal Highness.
*Madam, or May it please Your Royal
 Highness.*

To the NOBILITY.

To His Grace the Duke of R.

*My Lord Duke, Your Grace, or May
 it please Your Grace.*

To Her Grace the Dutcheß of N.

Madam, or May it please Your Grace.

To the Right Honourable the Marquis
 of C.

*My Lord Marquis, Your Lordship, or
 May it please your Lordship.*

To the Right Honourable the Mar-
 chioness of G.

*Madam, or May it please Your Lady-
 ship.*

To the Right Honourable the Earl
 of A.

*My Lord, Your Lordship, or May it
 please Your Lordship.*

To the Right Honourable the Countess
 of E.

*Madam, or May it please Your Lady-
 ship.*

To the Right Honourable the Lord
 Viscount S.

*My Lord, Your Lordship, or May it
 please Your Lordship.*

To the Right Honourable Viscountess A.

*Madam, or May it please Your Lady-
 ship.*

*Note, You must not found the s in
 Viscount or Viscountess, but pronounce
 them as though they were wrote Vicount,
 Vicountess.*

To the Right Honourable the Lord A.

*My Lord, Your Lordship, or May it
 please Your Lordship.*

To the Right Honourable Lady R.

*Madam, or May it please Your Lady-
 ship.*

*Note, A Baron or Baroness is dig-
 nified with the Title of Right Honour-
 able.*

To the Honourable Sir W. J. Baronet.
Sir,

Sir, or Honourable and Right Worshipful Sir.

To the Honourable Lady.

Madam, or May it please Your Ladyship.

To Sir R. H. Knight.

Sir, or Right Worshipful Sir.

To Lady H.

Madam, or May it please Your Ladyship.

To A. L. Esq;

Sir, or May it please Your Worship.

To Mrs. L.

Madam.

To the CLERGY.

*To the Most Reverend Father in God
T. Lord Archbishop of C.*

*My Lord, Your Grace, or May it please
Your Grace.*

*To the Right Reverend Father in God
T. Lord Bishop of E.*

*My Lord, Your Lordship, or May it
please Your Lordship.*

To the Reverend Doctor S. N.

Sir, or Reverend Sir.

To the Reverend Mr. T. S.

Sir, or Reverend Sir.

Note, The Title of Honourable is due, by Birthright, to all the Sons of the Nobility. All Privy-Counsellors, though not Noblemen, are stiled Right Honourable; and Ambassadors have the Stile of Excellency: So have the Lord Lieutenant of Ireland, and the Captain General of His Majesty's Forces, when in Being. The Lord Mayor of London, during his Mayoralty, has the Title of Right Honourable; and the Sheriffs are stiled Right Worshipful, during their Office. The Mayor of any Corporation, during his Office, has the Title of Esquire.

N. B. Always end your Letter with the same Title you began it with.

How to make Red Sealing-Wax.

Take Shell-Lac and Rosin, of each six Ounces; melt them in an Earthen Vessel over the Fire, and then put in three Ounces of Vermillion. Mix them well over the Fire; and, when it is of a fit Composition, make it up into Balls, Cakes, &c.

Note, If you would make an ordinary Sort of Sealing-Wax, you may use fine Red-Lead instead of Vermillion.

To make an excellent Red Sealing-Wax.

Take six Ounces of Shell, or Gum-Lac, and melt it in an Earthen Vessel over the Fire; then put in an Ounce and Half of the best Vermillion, well ground. Mix them well over the Fire, after which make it up into Balls, Cakes, &c.

How to make Black Sealing-Wax.

Mix well-ground Ivory-Black, instead of Vermillion, with Shell or Gum-Lac, as in the foregoing Receipt, and you will make an excellent Black Sealing-Wax.

Note, To set a Gloss upon your Sealing-Wax, heat it gently over a naked Charcoal Fire, and then rub it with a Cloth 'till it is cold.

How to make Sealing-Wafers.

Take very fine Wheat-Flour, what Quantity you please, and mix it with Whites of Eggs, Isinglass, and a little Yeast. Beat them all well together, and then spread the Batter (which must be made thin with Gum-Water) on even Tin-

Tin-Plates. Dry them in a Stove, and then cut them out for Use.

Note, You may make your Wafers of what Colour you please, by tinging the Paste with Vermillion, for Red; Indigo, for Blue; and with Saffron or Gambooge, for Yellow.

How to take the Impression of any Leaf, either for Needle-Work or Colouring.

Take your Leaf, and lay it smooth

between the Leaves of a Book. Let it remain there a few Minutes, 'till it lies quite flat, and afterwards wet it with Linseed-Oil, or Printer's Ink; then press it hard upon clean white Paper or Linnen, that has been moistened with River-Water, and you will have the perfect Figure of the said Leaf; which, being properly coloured with a Pencil or worked with a Needle, will be an exact and curious Resemblance of Nature.

C H A P. XXII.

Forms of Receipts and Notes; and Directions for those who would read well.

The Form of a Receipt, when a Servant receives Money for the Use of his Master, or Employer, on Account.

RECEIV'D the 21st of June, 1756, of Mr. Bartholomew Loveday, Fourteen Pounds Ten Shillings and Six-pence, for my Master Joseph Thrifty, on Account,

L. 14 : 10 : 6

Per Henry Tradelove.

The Form of a Receipt, when a Servant receives Money for the Use of his Master, &c. in full Payment.

Received the 22d of June, 1756, of Mr. William Maynard, Forty-four Pounds Two Shillings and Ten-pence, in full Payment for my Master Thomas Harrison,

L. 44 : 2 : 10

Per James Trusty.

The Form of a Receipt, when a Servant receives Money for the Use of his Master, &c. from one Person, by Order of a second, on Account for a third.

Received the 23d of June, 1756, of Mr. John Trueman, by Order of Mr. Jonathan Jones, Eighty-nine Pounds Fifteen Shillings and Six-pence, on Account of Mr. Richard Davis, of Bristol: I say received for my Master Daniel Wilkins,

L. 89 : 15 : 6

Per Thomas Collet.

The Form of a Receipt, when a Person receives Money for his own Use, on Account.

Received the 24th of June, 1756, of Mr. John Morgan, One Hundred and Twenty-four Pounds Seven Shilling and Six-pence, on Account,

L. 124 : 7 : 6

Per George Lovegold.

The

The Form of a Receipt, when a Person receives Money for his own Use, in full Payment.

Received the 25th of June, 1756, of Mr. Richard Morris, Ninety-three Pounds Seventeen Shillings and Nine-pence, in full of all Demands,

L.93: 17: 9

Per Joseph Hall.

The Form of a Receipt for Rent, when a Person receives the Money for his own Use.

Received the 26th of June, 1756, of Mr. Richard Ploughman, Twenty-five Pounds Ten Shillings, in full for Half a Year's Rent, due at Lady-Day last,

L.25: 10: 0

Per William Goodman.

Note, If any Taxes or Repairs, they should be mentioned in the Receipt.

Promissory Notes.

June 28, 1756.

I Promise to pay to Mr. George Thorowgood, or Order, on Demand, Twenty Pounds Value receiv'd,

L.20: 0: 0

Per Gabriel Hunter.

June 29, 1756.

We jointly and separately promise to pay to Mr. James Moreland, or Order, six Months after Date, Two Hundred and Six Pounds Ten Shillings and Six-pence, Value received,

L.206: 10: 6 Per { Robert Pickle,
Francis Merryman.

N. B. In Promissory Notes, observe that the VALUE RECEIVED be mentioned, because that gives them Validity in a Court of Judicature.

The above Examples are sufficient for common Occasions; and, when you understand how to write these, you will soon be able to write Receipts, Notes, &c. in any other Form.

Directions for those who would read well.

IF you have a Desire to read correctly, observe well the following Directions.

Get a perfect Knowledge of the Sounds of all the Letters.

You must not guess at a Word at first Sight, but be sure what Word it is, otherwise you will get a Habit of reading falsely.

Let every Word be clearly and distinctly pronounced.

You should not read louder than you commonly speak, unless you read to a great Company; and you should humour your Voice, according to the Subject.

Be very particular in your Pauses, or Stops; and never make any, unless the Sense will admit of it.

N

You

You should be very attentive to those who read well, and imitate their Pronunciation as much as possible.

It would improve you greatly, if you read before Persons who are good Judges; and, if they would be so kind as to correct

you when you pronounced wrong, you should esteem it as a particular Favour.

Consider attentively the Place of the *Emphasis* in a Sentence, and give it a proper Pronunciation; Directions for which you will find in *this Book*, Page 32.

CHAP. XXIII.

Of ARITHMETICK.

A Rithmetick is a Science which teaches the Art of Accompting, and all the Powers and Properties of Numbers; and is so necessary to be known, that few Things in Life, and nothing in Trade, can be accomplished without it.

There is no making a great Proficiency in this Science without a Master; all I propose is, to enable you to cast up a common Bill, for the Dispatch of Business, and to be ready at Calculation; which you may easily perform, if you carefully observe what follows.

All Numbers may be (and now generally are) expressed by the following ten Figures or Characters, *viz.*

One, two, three, four, five, six, seven, eight,

1 2 3 4 5 6 7 8

nine, Cypher.

9 0

You must observe, that nine of these are called significant Figures, in order to distinguish them from the Cypher, which, when it stands by itself, is of no Value: But when the Cypher is placed after other Figures, it encreases their Value; of which I shall give you sundry Examples.

Every one of the nine Figures have two Values; one *certain*, and the other *uncertain*.

The *certain* Value of a Figure is, when it stands by itself. For Example: 1, is one; 2, is two; 3, is three; 4, is four; 5, is five; 6, is six; 7, is seven; 8, is

eight; 9, is nine: And these Figures are never more, or less, when they stand by themselves.

The *uncertain* Value of a Figure is, when it is joined or placed with other Figures, or Cyphers. For Example: 1, is but one; 2, is but two, when alone, and reckoned according to their *certain* Value: But join the 1 and 2 together, thus 12, and they make twelve; let them be transposed, thus 21, and they make twenty-one. Again: 3, is but three; 4, is but four; 5, is but five, when alone, and reckoned according to their *certain* Value: But join the 3 and 4 together, thus 34, and they make thirty-four; let them be transposed, thus 43, and they then make forty-three. If you join the 3, 4, and 5, thus 345, they make three Hundred and forty-five; let them be transposed, thus 435, and they make four Hundred and thirty-five; and let them be transposed, thus 543, and they then make five Hundred and forty-three. This shews the *uncertain* Value of Figures.

Now you may observe, that every Remove of each Figure from the Right-hand to the Left, gives the Figure so removed ten Times its Value; and, consequently, every Figure that is removed from the Left-hand to the Right, diminishes in Value, as the other encreased.

I will shew you, by Degrees, how Numbers are encreased, that you may be the better able to comprehend me. You remember every Figure has a *certain*, and an

an uncertain Value, and have had Examples of each. You now know that 1, when it stands alone, is but one; 2, but two; 3, but three, &c. But perhaps you may not know that placing a Cypher (which signifies nothing of itself) after any of these Figures, gives them ten Times their former Value. For Example: 1, is one; but 10, is ten, which is ten Times one: 20, is twenty, which is ten Times two; 30, is thirty, which is ten Times three; 40, is forty, which is ten Times four; 50, is fifty, which is ten Times five; 60, is sixty, which is ten Times six; 70, is seventy, which is ten Times seven; 80, is eighty, which is ten Times eight; 90, is ninety, which is ten Times nine.

You now know that a Cypher gives ten Times the Value to the Figure that stands before it, in the same Manner as any of the nine Figures would; I shall therefore, for your further Instruction, give you

The NUMERATION TABLE.

Hundreds of Millions.
Tens of Millions.
Millions.
Hundreds of Thousands.
Tens of Thousands.
Thousands.
Hundreds.
Tens.
Units, or Ones.

This Table teaches you either to read, or write down, any Sum or Number within the Compass of nine Figures, which is fully sufficient for my present Purpose; for, when you know how to use them properly, you will soon be able to understand a larger Number, should your Affairs require it.

In order to enable yourself to read any Number with Ease and Expedition, you must keep in your Memory the Words at the Top of your Numeration Table; which are printed there, to shew you the Value of each Figure, as they are placed from the Right-hand to the Left: And that you may the sooner accomplish this, I will give you the Value of all the Figures in the aforesaid Table, beginning at the Bottom Line, and ascending regularly to the Top.

The Bottom Line is 9; which, standing under Units, or Ones, is no more than nine.

The next Line upwards is 98; in which the 9, standing under Tens, is ninety; and the 8, standing under Units, is eight: Which, put together, make ninety-eight.

The third Line upwards is 987; in which the 9, standing under Hundreds, is nine Hundred; the 8, standing under Tens, is eighty; and the 7, standing under Units, is seven: Which, put together, make nine Hundred eighty-seven.

The fourth Line upwards is 9876 ; in which the 9, standing under Thousands, is nine Thousand ; the 8, standing under Hundreds, is eight Hundred ; the 7, standing under Tens, is seventy ; and the 6, standing under Units, is six : Which, put together, make nine Thousand eight Hundred seventy-six.

The fifth Line upwards is 98765; in which the 9, standing under Tens of Thousands, is ninety Thousand; the 8, standing

standing under Thousands, is eight Thousand; the 7, standing under Hundreds, is seven Hundred; the 6, standing under Tens, is sixty; and the 5, standing under Units, is five: Which, put together, make ninety-eight Thousand seven Hundred sixty-five.

The sixth Line upwards is 987654; in which the 9, standing under Hundreds of Thousands, is nine Hundred Thousand; the 8, standing under Tens of Thousands, is eighty Thousand; the 7, standing under Thousands, is seven Thousand; the 6, standing under Hundreds, is six Hundred; the 5, standing under Tens, is fifty; and the 4, standing under Units, is four: Which, put together, make nine Hundred eighty-seven Thousand six Hundred fifty-four.

The seventh Line upwards is 9876543; in which the 9, standing under Millions, is nine Millions; the 8, standing under Hundreds of Thousands, is eight Hundred Thousand; the 7, standing under Tens of Thousands, is seventy Thousand; the 6, standing under Thousands, is six Thousand; the 5, standing under Hundreds, is five Hundred; the 4, standing under Tens, is forty; and the 3, standing under Units, is three: Which put together, make nine Millions eight Hundred seventy-six Thousand five Hundred forty-three.

The eighth Line upwards is 98765432; in which the 9, standing under Tens of Millions, is ninety Millions; the 8, standing under Millions, is eight Millions; the 7, standing under Hundreds of Thousands, is seven Hundred Thousand; the 6, standing under Tens of Thousands, is sixty Thousand; the 5, standing under Thousands, is five Thousand; the 4, standing under Hundreds, is four Hundred; the 3, standing under Tens, is thirty; and the 2, standing under Units, is two: Which, put together, make ninety-eight Millions

seven Hundred sixty-five Thousand four Hundred thirty-two.

The Top Line is 987654321; in which the 9, standing under Hundreds of Millions, is nine Hundred Millions; the 8, standing under Tens of Millions, is eighty Millions; the 7, standing under Millions, is seven Millions; the 6, standing under Hundreds of Thousands, is six Hundred Thousand; the 5, standing under Tens of Thousands, is fifty Thousand; the 4, standing under Thousands, is four Thousand; the 3, standing under Hundreds, is three Hundred; the 2, standing under Tens, is twenty; and the 1, standing under Units, is one: Which, put together, make nine Hundred eighty-seven Millions six Hundred fifty-four Thousand three Hundred twenty-one.

Therefore, when you have any Number to read, begin at your Right-hand Figure, and say Units, Tens, Hundreds, Thousands, &c. according to the Number of Figures, and you will soon be able to read it.

Note, If you put a Comma at every third Figure from your Right-hand, when you begin to learn, you will read any Number the sooner, because it parts Hundreds from Thousands, and Thousands from Millions. For Example: 1,909 one Thousand nine Hundred and nine. Again: 19,099 nineteen Thousand and ninety-nine. Also: 1,990,683 one Million nine Hundred and ninety Thousand six Hundred and eighty-three. You may likewise observe, That Cyphers, among Figures, encrease the Value of the Figures which stand before them, though they are of no Value themselves.

Before I give you any Examples for casting up Sums of Money, I shall desire you to be perfect in the following Pence Table, so that you may be able to say it by Rote.

Note,

The Expeditious Instructor.

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Note, L. stands for Pounds, s. for Shillings, d. for Pence, and q. for Farthings.---Begin to learn your Table thus: 20d. is One Shilling and Eight-pence; 30d. is Two Shillings and Six-pence; 40d. is Three Shillings and Four-pence, &c.

The PENCE TABLE.

d.	s.	d.
20	1	8
30	2	6
40	3	4
50	4	2
60	5	0
70	5	10
80	6	8
90	7	6
100	8	4
110	9	2
120	10	0

When you can say this Table by Rote, then endeavour to cast up the following Sums of Money, in order to make them one Total, or whole Sum.

Note, Four Farthings make One Penny, Twelve Pence make One Shilling, Twenty Shillings make One Pound Sterling.

Suppose you have paid to the Baker One Pound Six Shillings and Seven-pence Half-penny, and to the Butcher Two Pounds Eight Shillings and Three-pence Farthing, and you would know what these two Sums of Money amount to: In order to do this, you must make *L.* for Pounds, *s.* for Shillings, *d.* for Pence, and *q.* for Farthings. Under *L.* you write 1 and 2; under *s.* 6 and 8; under *d.* 7 and 3; under *q.* 2 and 1: And against the first Line, *Paid to the Baker*; against the second Line, *Paid to the Butcher*, as you will see in the following Example:

	<i>L.</i>	<i>s.</i>	<i>d.</i>	<i>q.</i>
Paid to the Baker - - -	1	6	7	2
Paid to the Butcher - - -	2	8	3	1

Total 3: 14: 10: 3

Now to know the Total of these two Sums of Money, you must begin at the Figures on your Right-hand, under *q.* that stand for Farthings; and say, 1 and 2 is 3; which, being not so much as a Penny, you draw a black Line, and set down under the Farthings. You next go to the Figures under *d.* that stand for Pence; and say, 3 and 7 is 10; which, being not so much as a Shilling, you set down under Pence. You then go to the Figures under *s.* that stand for Shillings; and say, 8 and 6 is 14; which, being not so much as a Pound, you set down under Shillings. You, in the last Place, go to the Figures under *L.* that stand for Pounds; and say, 2 and 1 is 3; which you set down, and you find the Total to be Three Pounds Fourteen Shillings and Ten-pence Three Farthings.

*Note, Whatever Sums you set down, place your Pounds under *L.* your Shillings under *s.* your Pence under *d.* and your Farthings under *q.**

I now suppose you know how to write down any small Sum of Money, therefore shall shew you how to make the Total of the following Sums.

	<i>L.</i>	<i>s.</i>	<i>d.</i>	<i>q.</i>
Paid the Baker - - -	6	7	5	2
Paid the Butcher - - -	3	5	4	3
Paid the Poulterer - - -	6	10	6	0
Paid the Fishmonger - - -	2	5	10	0
Paid the Brewer - - -	2	5	0	0

Total 20: 14: 2: 1

Now to know the Total of these five Payments, you must begin at the Figures on your

your Right-hand, as before; and say, 3 and 2 is 5; which, being one Farthing more than a Penny, draw a black Line, and set down the 1 under the Farthings, and carry the Penny to the next Row of Figures. You next go to the Figures under *d.* that stand for Pence; and say, 1 I carry (which is the Four Farthings you did not set down) and 10 is 11, and 6 is 17, and 4 is 21, and 5 is 26. Now, by your Pence Table, you know Twenty Pence is One Shilling and Eight-pence, and Six-pence makes Two Shillings and Two-pence; therefore you set down the Two-pence under Pence, and carry the Two Shillings to the next Row of Figures. You then go to the Figures under *s.* that stand for Shillings; and say, 2 I carry and 5 is 7, and 5 is 12, and 10 is 22, and 5 is 27, and 7 is 34. Now Thirty-four Shillings, is One Pound Fourteen Shillings; therefore you set down the Fourteen Shillings under Shillings, and carry the One Pound to the next Row of Figures. You, in the last Place, go to the Figures under *L.* that stand for Pounds; and say, 1 I carry and 2 is 3, and 2 is 5, and 6 is 11, and 3 is 14, and 6 is 20; which you set down, and you find the Total to be Twenty Pounds Fourteen Shillings and Two-pence Farthing.

I will give you one Example more, which shall contain several Payments.

	<i>L.</i>	<i>s.</i>	<i>d.</i>	<i>q.</i>
Paid to the Upholsterer -	50	12	10	2
Paid to the China-Man -	10	17	6	0
Paid to the Mercer - - -	30	3	0	0
Paid to the Taylor - - -	20	16	6	0
Paid to the Milliner - - -	7	10	8	0
Paid to the Linnen-Draper	18	17	6	0
Paid to the Brazier - - -	10	12	8	1
Paid to the Pewterer - - -	5	16	6	0
Paid to the Silvermith -	40	10	6	0

Total 195: 17: 8: 3

To know the Total of these nine Payments, begin at the Figures on your Right-hand, as before; and say, 1 and 2 is 3; which, being not so much as a Penny, draw a black Line, as before, and set down under the Farthings. You next go to the Figures under *d.* that stand for Pence; and say, 6 and 6 is 12, and 8 is 20, and 6 is 26, and 8 is 34, and 6 is 40, and 6 is 46, and 10 is 56. Now, by your Pence Table, you know that Fifty Pence is Four Shillings and Two-pence, and Six-pence makes Four Shillings and Eight-pence; therefore you set down the Eight-pence under Pence, and carry the Four Shillings to the next Row of Figures. You then go to the Figures under *s.* that stand for Shillings; and say 4 I carry and 10 is 14, and 16 is 30, and 12 is 42, and 17 is 59, and 10 is 69, and 16 is 85, and 3 is 88, and 17 is 105, and 12 is 117. Now One Hundred and Seventeen Shillings, is Five Pounds Seventeen Shillings; therefore you set down the Seventeen Shillings under Shillings, and carry the Five Pounds to the next Row of Figures. You, in the last Place, go to the Figures under *L.* that stand for Pounds; and say, 5 I carry and 40 is 45, and 5 is 50, and 10 is 60, and 18 is 78, and 7 is 85, and 20 is 105, and 30 is 135, and 10 is 145, and 50 is 195; which you set down, and you find the Total to be One Hundred and Ninety-five Pounds Seventeen Shillings and Eight-pence Three Farthings.

Note, In Sums of Money *q.* is not always wrote over Farthings; but, immediately after Pence, one Farthing is wrote thus $\frac{1}{4}$, a Halfpenny thus $\frac{1}{2}$, and three Farthings thus $\frac{3}{4}$.

If you understand rightly what Examples I have given you, you will be able to cast up any Sums of Money; I shall therefore next give you the following Table, in order to make you ready at Calculation.

The

The MULTIPLICATION TABLE.

2 Times {	2 4 3 6 4 8 5 10 6 12 7 14 8 16 9 18	4 Times {	4 16 5 20 6 24 7 28 8 32 9 36	7 Times {	7 49 8 56 9 63	11 Times {	7 77 8 88 9 99 10 110 11 121
3 Times {	3 9 4 12 5 15 6 18 7 21 8 24 9 27	5 Times {	5 25 6 30 7 35 8 40 9 45	8 Times {	8 64 9 72	12 Times {	2 24 3 36 4 48 5 60 6 72 7 84 8 96 9 108 10 120 11 132 12 144
		6 Times {	6 36 7 42 8 48 9 54	9 Times {	9 81 10 100		
				11 Times {	2 22 3 33 4 44 5 55 6 66		

C H A P. XXIV.

Directions to Painters, Stone-Cutters, &c. for painting or cutting Words and Sentences; and how they should spell, and place them with Propriety. With a Collection of Epitaphs, for the Use of Stone-Cutters; which may likewise serve for Copies, for Beginners in the Art of Writing.

I Don't know any Artift who should be more exact in his Orthography than the Painter, Engraver, and Stone-Cutter (except the Printer) and yet we frequently see the most amazing Blunders daily committed by the Gentlemen of the Pencil, the Graver, and the Chisel. The Writing under Signs, the Names over Doors, the Inscriptions upon Tomb-Stones, &c. are generally so full of Errors, as loudly to call for Reformation.

I was mentioning, some Time since, some of the Mistakes that were committed by Painters, &c. to a Gentleman, and saying that a Method should be taken for their better Instruction. He answered, There was great Need of it; and gave me the following Account of four Inscriptions on a Direction-Post, in a Cross-Road, in *Cheshire*. The Post had four Hands, or Points, to it: On one of them was wrote thus, *tHjs Gos Too cHeSteR*; on another, *tHE rOde Too*

Too tarvin; on a third, *tHjs Gos Too WjcHvrCH*; and, on the other, *tHjs Gos nOw Are*. Soon after the Gentleman had passed this Direction-Post (if it may be so called) four Gentlemen rode up to him; and said, *Pray, Sir, which is the Road to Tarvin?* *That very Post*, answered the Gentleman, *you now came from, directs you.* *It is true*, replied the Gentlemen, *the Post is FULL of Directions; but, if the Painter is no better Judge of the Roads than he is of Orthography, should we follow HIS INSTRUCTIONS, we might all lose ourselves.*

I would not have this Painter, or any other of the Profession, imagine that I insert this in Derision to either him, or them: No, it is so very far from it, that it is done with quite another Design; which is, to point out its Faults, that himself and others may be enabled to amend in their future Performances. He is not only blameable for very bad Spelling, &c. but has confused his Great and Small Letters in such a Manner, that it is indeed difficult to read it at all. Had he wrote on one Hand, or Point, *The Road to Chester*; on another, *The Road to Tarvin*; on a third, *The Road to Whitchurch*; and, on the other, *This is no Publick Road*; instead of, *tHjs Gos nOw Are*: I say, had he wrote them thus, then the Painter might have passed for a Man of Sense, and got as much Reputation by his Performance, as now he has Ridicule.

But, in order to remedy these Errors for the future, I must desire they would observe the following Directions.

1. A Capital Letter is always to be used at the Beginning of a Sentence; and, in general, all Substantives should begin with a Capital, or Great Letter. For *Substantives*, see Page 6 of this Book, and the following Pages.

2. Never place either this J, or this V, before a Consonant.

3. Use proper Pauses, or Points, in your Sentences, or you destroy the Sense. How to use *Points* properly, see Page 26 of this Book, and the following Pages.

4. For the Shape and Proportion of your Letters, observe my Alphabets in various Hands, which follow Page 40; and my Directions to those who would write well, Pag. 38 and 39 of this Book.

5. In order to learn to spell well, buy *Bailey's English Dictionary*, (which will cost Six Shillings) and study it with Diligence; but, if you can't conveniently purchase it, observe well the Sound of all the Letters of the Alphabet (which will greatly improve you) and how Words are spelt in the Books you read. Mind also that you use not the *Singular Number* for the *Plural*: As, *A Boarding-School for Young LADY's*; instead of, *A Boarding-School for Young LADIES*. A Fault often committed; to avoid which, see Page 15 of this Book.

6. Be careful you are not deceived by Words of the like Sound with those you want to use, but have quite a different Signification: As, *HEAR lies the Body*, &c. instead of, *HERE lies the Body*, &c. Because *HEAR*, means *hearken*; but *HERE*, means *in this Place*. You have several Hundred Examples of this Kind, Page 18 of this Book, and the following Pages.

7. Always consider well the Size of the Board, Stone, &c. on which your Work is to be performed, and the Number of Words which are to be placed thereon; that the Whole may appear elegant and uniform, which will add a Beauty to your Performance.

8. For Inscriptions on Tomb-Stones, the Name of the Person deceased should not be Part in one Line, and the Remainder in another,

another, but all in one Line; therefore you should make your Letters of a proper Size, that you may avoid this Fault.

9. Never place any Point between the Christian and Surname; but put a Comma after the Surname, when the Profession follows it: As, *Thomas Mason*, Apothecary; *Mary Harris*, Milliner, &c.

10. You must not paint the Christian Name with Small Letters, and the Surname with Capitals, or Great Letters. They should always both be alike, but the Profession may be in a different Character: As, *JOHN ROGERS*, PERUKE-MAKER; *HENRY ROBERTS*, *HATTER*; *GEORGE JONES*, Carpenter; *James Palmer*, Bricklayer, &c.

11. As the Inscriptions on Tomb-Stones

are generally in one Form, by the following Example you will know how to place Points properly, viz. *Here lies the Body of Mrs. MARGARET EDWARDS, who departed this Life June 28, 1756, in the 63d Year of her Age.*

12. Don't use the round s in the Middle of a Word, nor the long f at the End.

13. As every Sentence should begin with a Capital, or Great Letter, so should the Beginning of every Line in Poetry: And observe that you never place Capitals in a Word which you have begun with a Small Letter, as on the Direction-Post in the Cross-Road, in *Cheshire*.

14. For your further Instruction, read my GRAMMAR attentively; which you will find in this Book, Pag. 5, 6, &c.

A Collection of EPITAPHS, for the Use of Stone-Cutters; which may likewise serve for Copies, for Beginners in the Art of Writing.

On Mr. Thomas Jones, in Hampton Church-yard.

Farewel, vain World, I know enough of thee,
And now am careless what thou sayst of me:
'Thy Smiles I court not, nor thy Frowns I fear;
My Cares are past, my Head lies quiet here.
What Faults you know in me take Care to shun,
And look at Home; enough there's to be done.

On Mrs. Mary Creighton, in Ditto.

IN sweet Repose her Body slumbers,
Whilst her dear Soul, in lofty Numbers,
Doth sing in pure, harmonious Lays,
Her good, her great Redeemer's Praise,
Where Jars or Discord can't annoy,
Nor yet eclipse her growing Joy.

On Mr. John Silvester, in Hampton Churchyard.

HE serv'd Great-Britain's Crown full
forty Year;
Unto his Prince just, faithful, and sincere:
But, summon'd hence, he moulders in this Dust,
'Till Christ shall say, *Arise; come forth, ye Just.*

On Mrs. Elizabeth Dench, in Ditto.

Afflictions sore, long Time I bore,
Physicians were in vain;
'Till God did please, Death should me seize,
To ease me of my Pain.

On Mr. Anthony Johnson, in Ditto.

THOU, Stander-by,
First learn to live, and then to die.
As thou art, so was I;
As I am, so must you be,
Therefore prepare to follow me.

On Mr. William New, in Hampton Churchyard.

WITH Patience to the last he did submit,
And murmur'd not at what the Lord thought fit:
He, with a Christian Courage, did resign
His Soul to God, at his appointed Time.

On Mrs. Catherine Hopkins, in Stoke Newington Churchyard.

SHE was (but Words are wanting to say what)
Say she was kind and good, and she was that.

On Mr. William Baker, in Ditto.

MY Glass is run, my Days are spent;
My Life is gone, it was but lent;
And as I am, so must you be,
Therefore prepare to follow me.

On Mr. Thomas Wagg, in St. Mary-la-Bonne Churchyard.

PRaises on Tombs are Trifles vainly spent;
A Man's good Name is his own Monument.

On Mrs. Mary Jackling, in Ditto.

HER Time was short, the longer is her Rest;
God call'd her hence, because he saw it best.

On Mrs. Catherine Bond, in Ditto.

LO! here I lie, by my dear Babes,
All cover'd with cold Clay;
Hoping, with Joy, to meet our Lord,
At the eternal Day.

On Mrs. Judith Hill, in Ditto.

KIND Angels watch this sleeping Dust,
Till Jesus come to raise the Just;
Then may she wake with sweet Surprise,
And, in her Saviour's Image, rise.

On Mrs. Elizabeth Hick, in St. Mary-la-Bonne Churchyard.*

O Cruel Death! so soon to end
A faithful Wife, and sincere Friend.

On Mrs. Mary Shepley, in Ditto.

Belov'd by All, by All care's'd;
Too Good to live, and dead she's blest'd.

On Mr. Robert Knight, in Ditto.

AS I was, so are ye;
And as I am, so shall ye be.

On Mr. John and Mrs. Ann Kitterredge, in Newington Church-yard, in Surry.

STAY, gentle Reader, stop awhile;
Of Death be not afraid:
For they that lead a godly Life
Are saved from that Dread.

On Mrs. Rebecca Miles, in Ditto.

HERE lies the mortal Part of a beloved Wife,
Prudent in all her Conduct here in Life:
A tender Mother, faithful Consort, here
Lamented by her Spouse and Children dear.

On Mrs. Elizabeth Adcock, and her six Children, in Ditto.

SIX pretty Infants dear
Lie sleeping with their Mother here:
Cease, dear Friend, and weep no more;
They are not lost, but gone before.

On Mr. John Merrett, in Ditto.

HERE lies, lamented in his silent Grave,
A tender Husband, and a Parent brave.
Pale King of Terrors! how could'st thou destroy
The Widow's Hope, and her dear Childrens Joy?

Alas!

Alas! he's gone; and, like a spotless Dove,
T' increase the Number of the Bless'd Above.

*On Mr. Charles Whitaker, in Newington
Churchyard, in Surry.*

HUmane and gentle, affable and kind;
A plain, but open, moral, honest Mind.
He liv'd to die; in Christ he put his Trust,
To rise, thro' him, triumphant with the Just.

*On Mrs. Mary Dutry, in St. Pancras Church-
yard.*

SUCH peerless Bloom, such Beauty with-
out Flaw,
As Limners aim at, when they Angels draw;
Such Nature did on her fair Form dispense,
Excel'd by Nought but her own Innocence;
Which, from within, beam'd so much native
Grace,

The guileless Soul outshone the faultless Face.
So when choice Diamonds, set in purest
Gold,

Their radiant Lustre to our Sight unfold,
Th' enchanted Eye o'erlooks the costly
Mold.

No Wonder then that such intrinsic Worth
Shou'd be thus early ravish'd from the Earth.
Heav'n, jealous to preserve her spotless Mind
Unblemish'd still, left the rich Ore behind,
To mingle here with it's parental Clay,
'Till both resum'd shall blaze in endless Day;
And took mean Time her Soul, the precious
Gem,

To fix it in his *New Jerusalem*.

On Mr. Peter Griffin, in Ditto.

PRAY drop a Tear, each Parent that
has lost
A Son like this, by Death's untimely Frost.
Snatch'd from his Mother in the Pride of
Youth,

Adorn'd with Virtue, Honesty and Truth:
Sincere to all, and upright in his Ways,
And all his Actions justly merit Praise.
Possess'd of these he liv'd, belov'd by most;
And dy'd, lamented as the greatest Loss.

Secure of Peace, his Soul is gone to Rest
In the eternal Mansions of the Blest.

*On Mrs. Elizabeth Carleton, in St. Pancras
Churchyard.*

HAD Heav'n commission'd Death to hold
his Hand,
And Virtue could the Force of Fate withstand,
This beauteous Virgin had been longer liv'd,
Nor we so soon of her rich Worth depriv'd;
Her charming Youth, her Meekness, Wit
and Sense,
Her Charity, her Truth, her Innocence.
But, ripe for God, her Soul ascending flew,
And early bid this sinful World adieu.
Reader, make Haste her Graces to attain,
That thou, as she, in Bliss mayst ever reign.

On Mrs. Ursula Lowe, in Ditto.

HERE in my silent Grave I lie,
Free from all Pain and Grief;
Tho' my Disease was long and sharp,
God sent at last Relief:
His tender Love, while here below,
Did often fill my Soul;
At last my *Jesus* took me up,
Where endless Pleasures roll.

*On Mr. Delabere Ireland, and his Son Francis,
in Ditto.*

Beneath these mossy Turfs lie slumb'ring
here
A tender Husband, and a Father dear:
The best of Sons, of Brothers, and of Friends,
Whilst living lov'd, lamented in their Ends:
They're gone awhile before a Debt to pay;
Pray God prepare us all for that Great Day.

On Mrs. Mary Castle, in Ditto.

A Mother, who with ev'ry Grace was
blest,
With all the Ornaments of Virtue dress'd;
With whatsoe'er Religion recommends,
The best of Wives, of Mothers, and of
Friends.

On

On Mrs. Mary Slade, in St. Pancras Church-yard.

THERE God will sure on them a Crown bestow,
Whose Virtues do embalm their Names below.

On Mrs. Margaret Arthurs, in Ditto.

BEhold this silent Grave, it dorth embrace
A virtuous Wife, with *Rachel's* comely Face;
Sarah's Obedience, *Lydia's* open Heart,
Martha's Care, and *Mary's* better Part.

On Mrs. Jane Richards, in Ditto.

HERE lies—but Room won't let me tell you what;
Name what a Friend shou'd be, and she was that.

On Mrs. Martha Guyatt, in Ditto.

SHORT was her Life, yet lies she ever:
Death has his Due, yet dies she never.

On Mrs. Elizabeth Morris, in Clerkenwell Churchyard.

WHEN Death was sent from God above,
So suddenly to part our Love;
No Friend's, nor yet Physician's Art,
Could then prevent his fatal Dart.

On Mr. John Butler, in Ditto.

NEAR to this Place his mortal Body lies,
In Hopes, through Christ, in Glory to arise.

On Mrs. Elizabeth Vincent, in Ditto.

RIPE for Heav'n her Soul ascending flew,
And gladly bid this sinful World adieu:

With Spirits of perfect Men she's gone to Rest,
In the eternal Mansions of the Blest.

On Mr. Thomas Robinson, in Clerkenwell Churchyard.

FREE from all Care and Pain,
Asleep my Body lies;
Until the Trumpet calls
The Dead in Christ to rise.

On Mr. Samuel Dennis, in Islington Church-yard.

HERE lies the only Comfort of my Life,
Who was the best of Husbands to a Wife:

Since he is not, no Joy I now shall have,
'Till laid by him within the silent Grave;
There shall we sleep, and quietly remain,
'Till, by God's Pow'r, we meet in Heav'n again:
Where evermore with Christ we then shall dwell;
And until that blest Time, my Dear, farewell.

On Mr. Elias Goff, in Ditto.

DEAR Spouse, pray weep for me no more,
Nor Children shed a Tear;
For I am gone but just before
Unto my Saviour dear.

On Mrs. Susanna Biddle, in Ditto.

TH' immortal Spirit left her Body here;
Now blest with God: Mine longs to meet it there.

On Mrs. Sarah Hatton, in Ditto.

GRASS, Smoke, a Flow'r, a Vapour,
Shade, a Span,
Serve to illustrate the vain Life of Man;
And they who longest live, survive to see
The Certainty of Death, of Life the Vanity.

F I N I S.

